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Dear Fritz: How to Debate Reagan, by Michael Kramer

NEW YORK.

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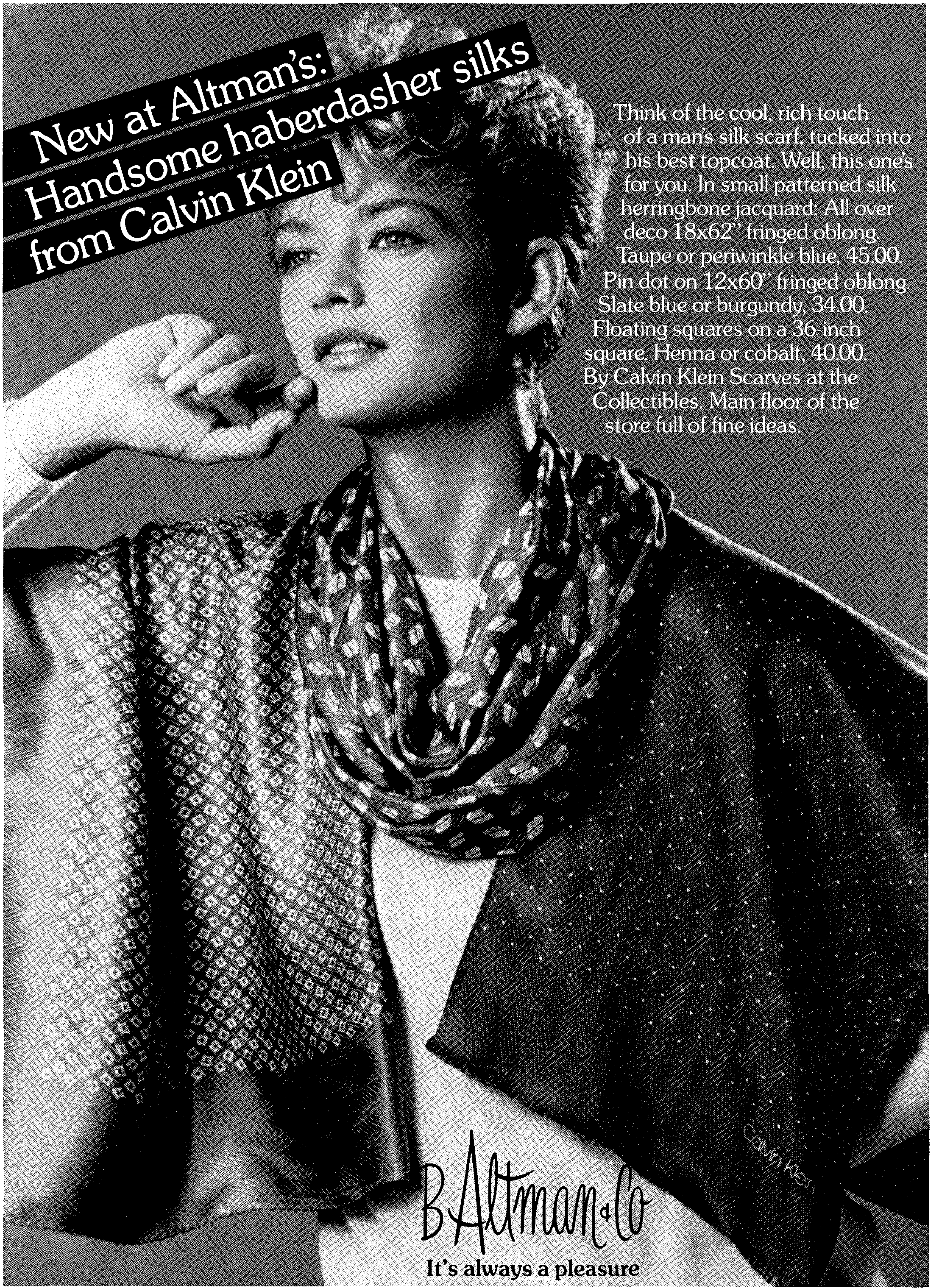

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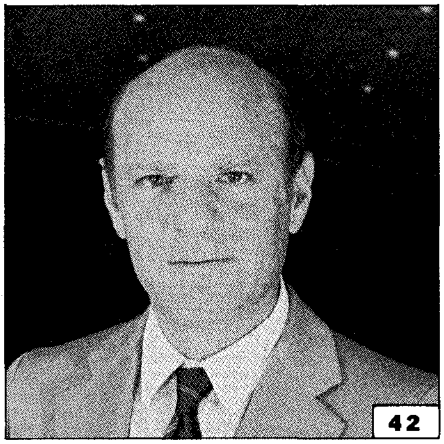
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Dear Fritz: How to Debate Reagan
By Michael Kramer

Going into the first debate, Walter Mondale is in a position somewhat like that of John Kennedy in 1960. Like Kennedy, he needs not only to do well but to change the public's perception of him as "unpresidential." And with the correct strategy, Fighting Fritz might just be able to pull it off—if he's properly coached. From the sidelines, Michael Kramer offers a game plan.

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Women and Divorce
By Katherine Bouton

Today, Lucy Reid earns $16,000 a year and lives in a fifth-floor walk-up apartment with her son. Her ex-husband, who was making almost $50,000 three years ago, now shares their old loft with his new wife. As in the case of most divorced women, Lucy's standard of living has dropped dramatically since their split. Even women with good jobs are unable to match their ex-husband's earning power, and the courts have been reluctant to award them livable incomes. And New York's equitable-distribution divorce law, in effect since 1980, has not made the process of divorce any fairer.

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Son of Hollywood's Hottest Stars
By Tony Schwartz

When both Barry Diller and Michael Eisner suddenly left Paramount three weeks ago, Hollywood's hottest stars turned out to be supernovas. Diller has since taken over at Twentieth Century Fox, and Eisner is now running Walt Disney. The cast of characters in this behind-the-scenes drama includes Martin Davis, chairman of Gulf & Western, Paramount's parent company; Marvin Davis, who owns Fox; and many of the top executives in Hollywood. Tony Schwartz unravels the most compelling Hollywood intrigue since *Indecent Exposure.*

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When Your Child Is Mugged
By Grace Hechinger

For a child, a mugging can be an experience almost as traumatic as rape—a shocking, frightening incident that leaves the victim feeling powerless. And if parents are unable to help children deal with the experience, it can be just as psychologically damaging. Grace Hechinger, author of *How to Raise a Street Smart Child,* has talked to parents, children, police officers, and child-care experts about mugging; in this adaptation from her book, she shares their advice.

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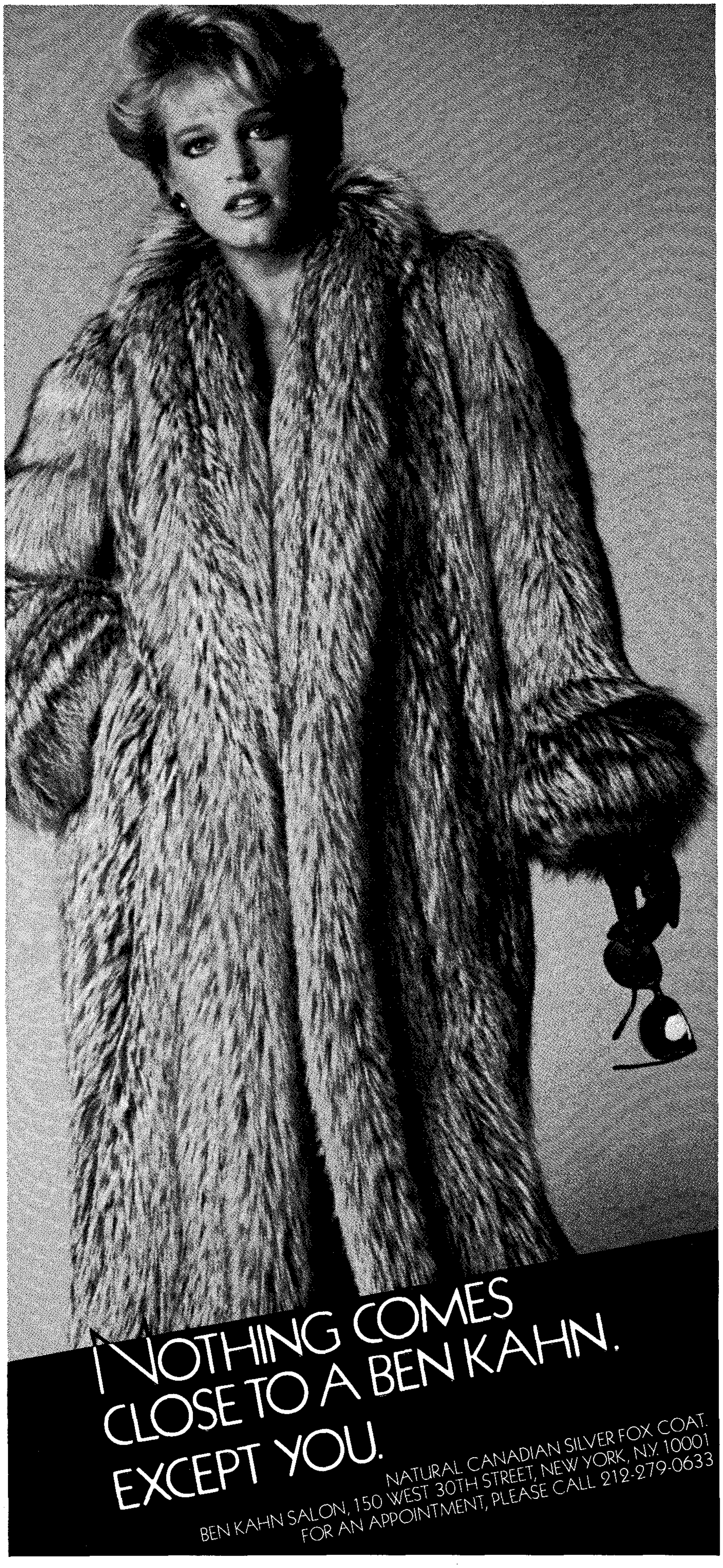
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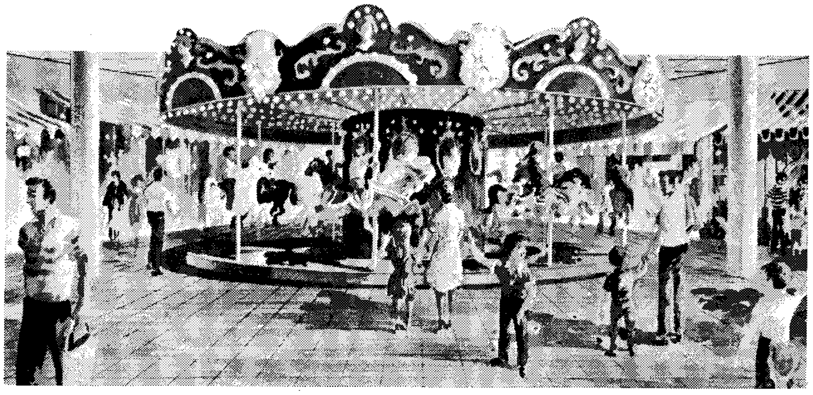

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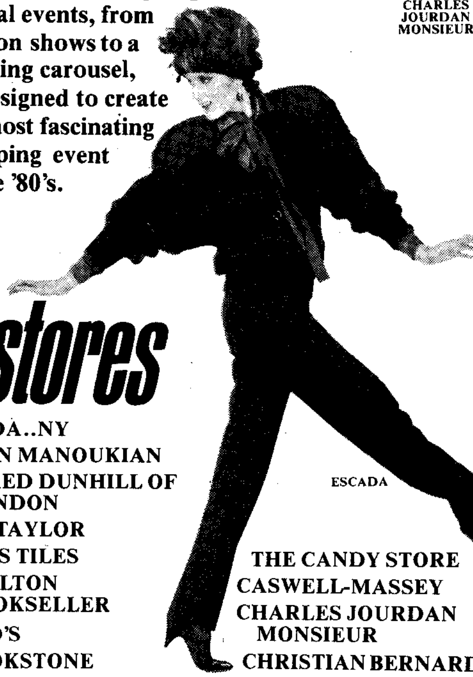
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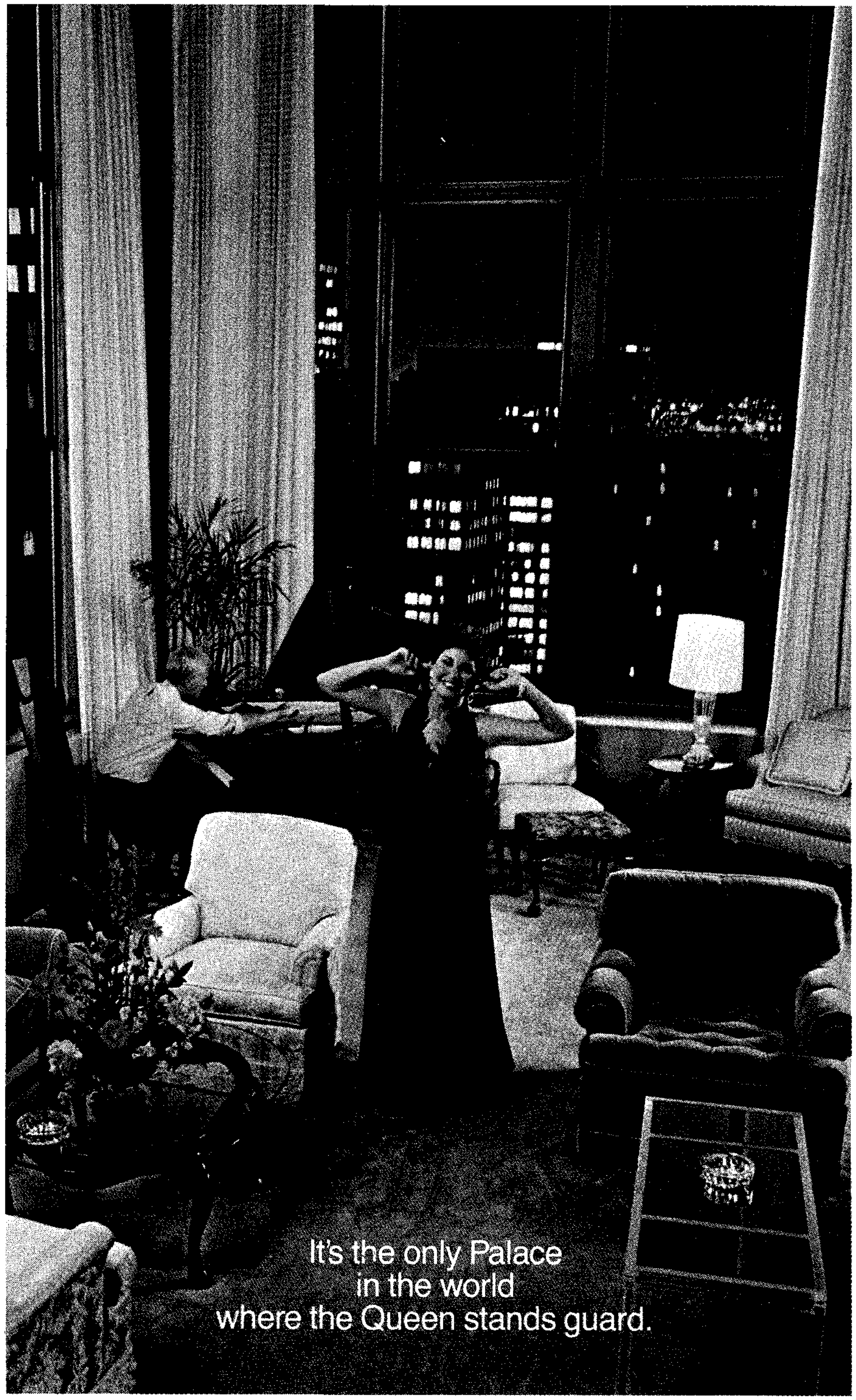

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LETTERS

The Look of Things to Come

I HAVE BEEN A SUBSCRIBER TO *New York* Magazine for more years than I can remember. The "Fall Preview" issue [September 17] is truly a work of art. My congratulations to your outstanding staff.

Natalie Merber
Manhattan

CONGRATULATIONS ON AN EXCITING, thrilling, clever, informative, newsworthy, punchy, fabulous issue. You have given the season its spark.

Susan Biehn
Manhattan

THE DESIGN OF YOUR "FALL PREVIEW" issue is unsurpassed in the fifteen years I've been reading *New York*. It is right on the mark graphically and exciting in every way!

Richard M. Kielar
Manhattan

FROM THE LOOKS OF THINGS IN YOUR "Fall Preview" issue, no event in the arts would be as exciting as a fifth Cointreau ad. Give it to us!

Bill Berry
Manhattan

Mother Load

I'M A LONGTIME SUBSCRIBER, A WALL Street executive, and the mother of a two-month-old son. I keep hearing that I might recognize myself in "The New York Mother" [by Linda Wolfe, September 10]. When yet another single, childless friend called asking if I had seen the article, I had to admit (with one hand holding *The Complete Book of Breastfeeding*, the other holding the final revisions of my 1985–87 budget forecast) that I had not. If I had a third hand, and my son and his nanny would let me, I might try to catch up with my reading essentials: the New York *Times*, the *Wall Street Journal*, the *American Banker*, and, especially, that issue of *New York* Magazine. I look forward to reading the article someday.

Iris Burkat
Manhattan

MAYBE, JUST MAYBE, IF THE NEW YORK mothers really wanted to share in the true happiness of having children, quality time would not be confined to a few sacrificed moments after they come trudging home from work. It seems to

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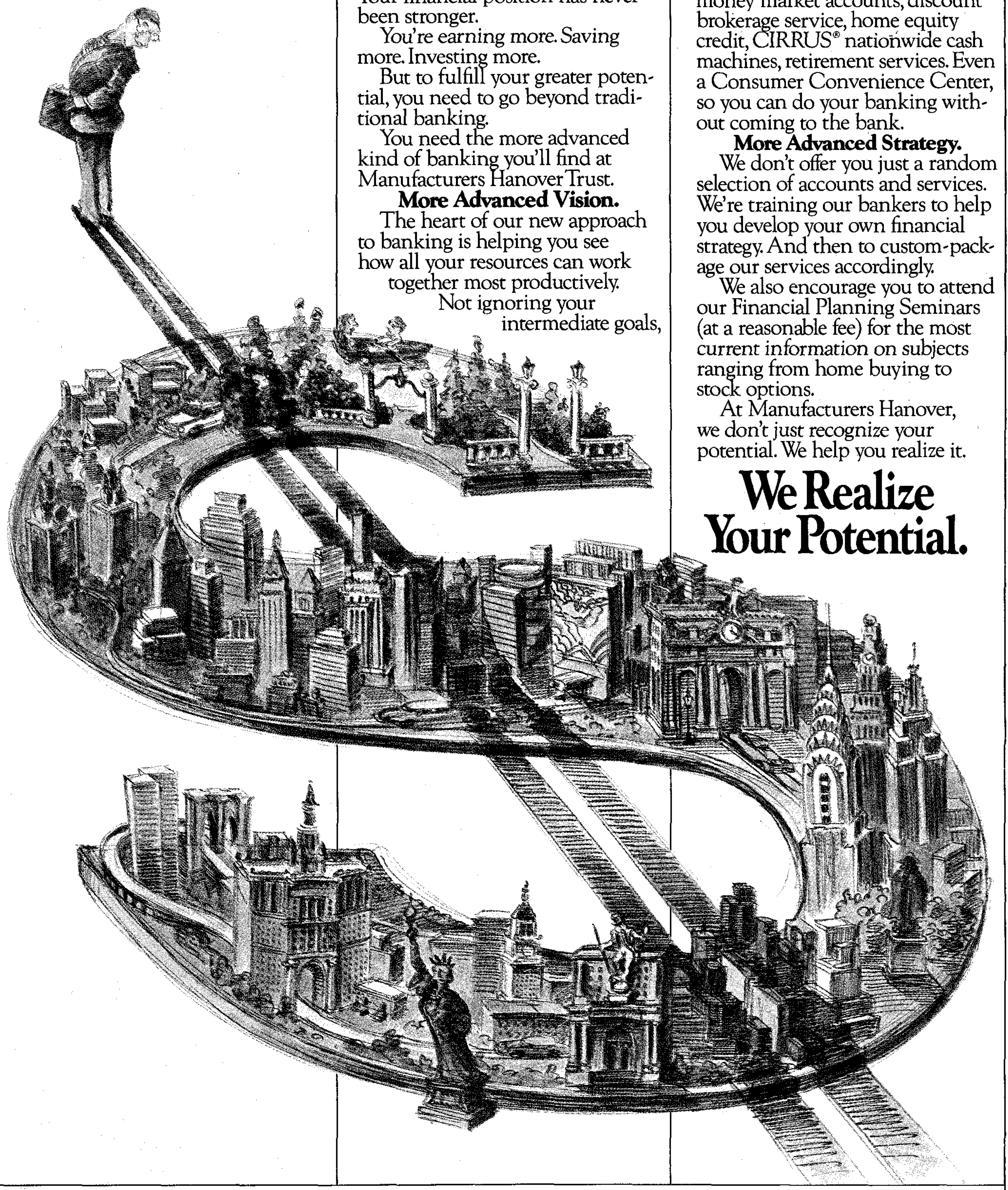

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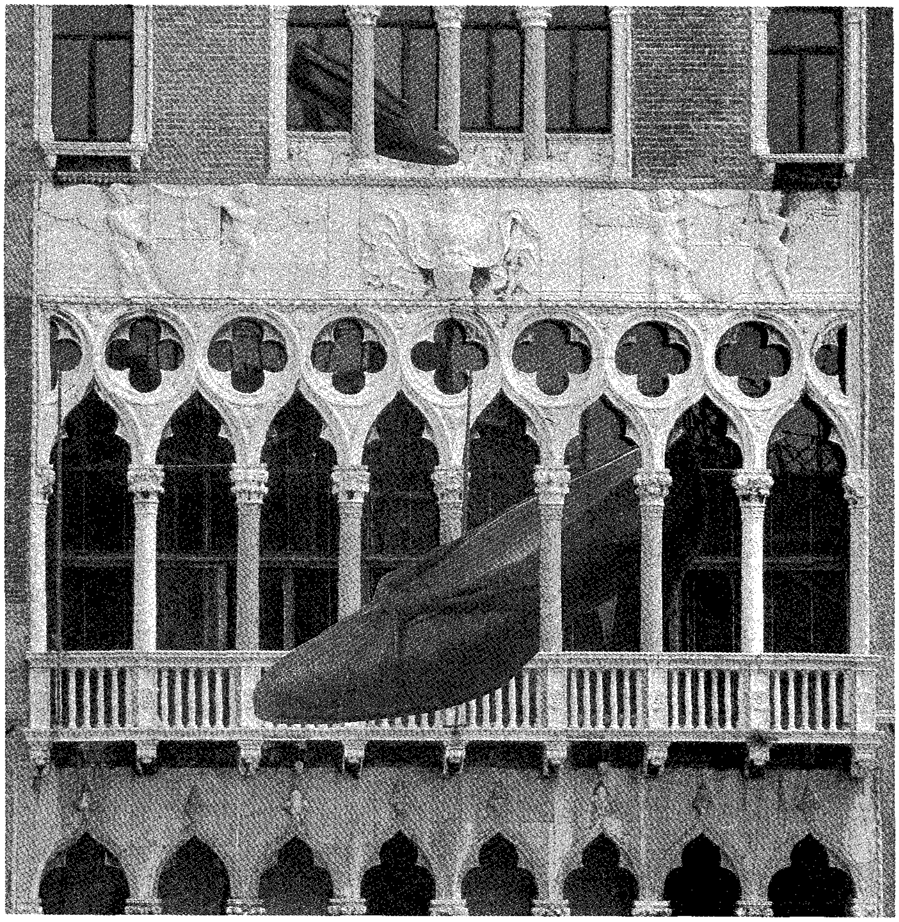

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me that the surrogate mothers are assuming the real roles of the mothers: roles filled with diaper changing, kissing a scraped knee, hugging and soothing—and most of all—being there.

Eddie Leher
Manhattan

FORTUNATELY, "THE NEW YORK MOTHER" was old news to some of us—the hearty band of young adults who were raised in New York by two working parents. We know that two caring, compassionate, and (by necessity) well-organized parents are far more important for kids than omnipresent maternal hovering. My mother (CBS correspondent Marlene Sanders) was in Vietnam when I got the mumps, but Dad holding the thermometer left no scars. Working mothers, then and now, means liberation for women, men, and their children.

Jeffrey Toobin
Cambridge, Mass.

TALES OF MOTHERS SUFFERING FROM such traumas as a dearth of good household help, cleaning up after the nurse, and ensuring that a child's day care guarantees him a slot in Harvard hardly stir up any empathy among some of us. You might have given a passing glance and a sympathetic cluck to those of us who can't afford day care, much less a full-time nurse or housekeeper. It's one thing to be on the run, run, run in taxis to ice-hockey lessons and quite another to have to transport a small child 30 minutes on a bus to the baby-sitter, and then have to spend an additional hour and a half each way on public transportation to get to and from work.

Elizabeth Kieser
Manhattan

MY PARENTS' GENERATION WAS REARED by surrogates and/or parents too preoccupied for parenthood. Early in my young daughter's life, I was extremely busy auditioning and teaching. I was too exhausted and frantic to enjoy anything. Slow down, New York mothers. The years that our babies are ours alone are too precious and too short. Why be in such a hurry to miss them?

Ibbits Warriner Newhall
Manhattan

Profile in Discouragement

MICHAEL KRAMER'S ARTICLE "FRITZ ON the Fritz" ["The National Interest," September 10] was very perceptive and well written. He hit on the key issues and summarized the situation.

Beth Carol Sheridan
Manhattan

WHILE ARGUING CORRECTLY THAT THE Mondale campaign sorely lacks "an overarching theme," Kramer neglected

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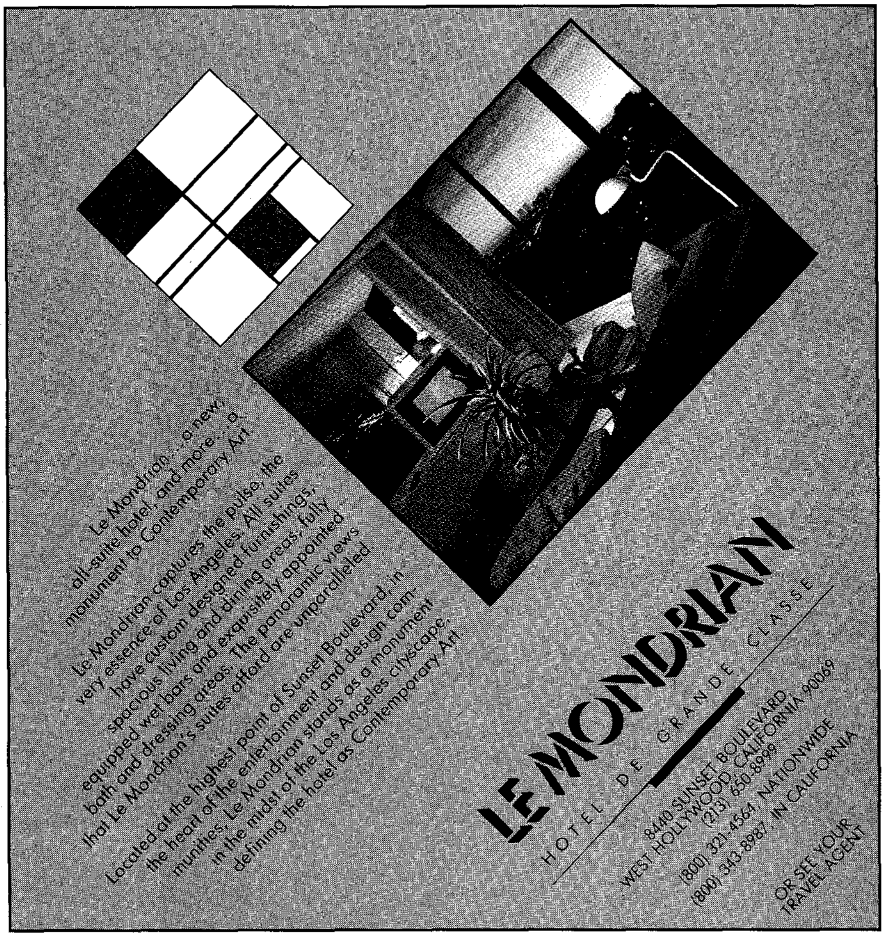

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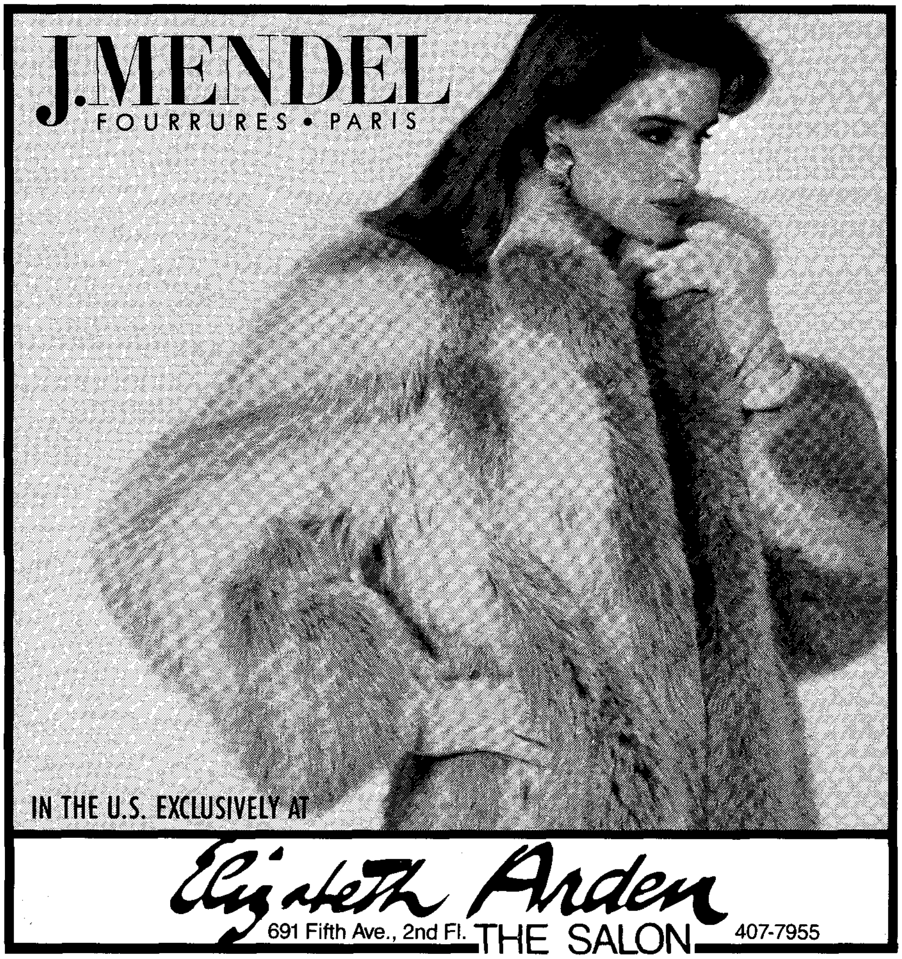

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to suggest that the only theme that can possibly win the election for Mondale is arms control. This is the issue that dwarfs all others. Mondale should also stress his support for federal aid to education and for comprehensive, high-quality day-care services. Thus, the theme—and the bumper sticker—of the campaign should be "Mondale-Ferraro: For Our Children."

Thomas R. Litwack
Manhattan

THERE'S A RUMOR GOING AROUND THAT Mondale and Ferraro have an ironclad method of winning the election: They're going to request that Zaccaro count the votes.

Philip Schacca
West Hempstead, N.Y.

The Razer's Edge

I WAS DISMAYED AND ANGERED TO READ of the scheduled demolition of Rizzoli and its immediate neighbors on Fifth Avenue to make way for yet another blockbuster midtown tower ["Intelligencer: Rizzoli to Be Razed," by Sharon Churcher, August 27]. As someone who loves New York (even from a distance), I feel the city will be sadly compromised by the cultural loss of Rizzoli and the architectural loss of the old Cartier Building.

Douglas McKinney
Walnut Creek, Calif.

WHAT DO THESE PEOPLE DO, CRUISE areas for beautiful buildings so they can buy and destroy them? I understand the need to achieve and be successful, but wouldn't Solomon Equities and First Boston Corporation rather boast of being Rizzoli's owners instead of its demolishers? Isn't anything more important than profit? Does the Landmarks Commission really exist?

Scott Lerner Haskell
Manhattan

The Best on the Brightest

NANCY COLLINS'S PIECE ON TED KOPPEL ["The Smartest Man on TV," August 13] is one of the best interviews that I have ever read.

Kenneth W. Rendell
Newton, Mass.

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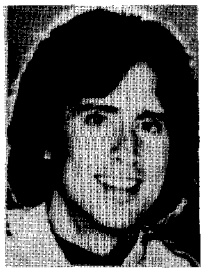

THE WRONG PICTURE accompanied an "Intelligencer" item [September 17] about sports nutritionist Dr. Robert Haas, author of *Eat to Win,* whose picture appears here. The photo published was that of poet Robert Hass, whose recent book of essays is *Twentieth Century Pleasures.*

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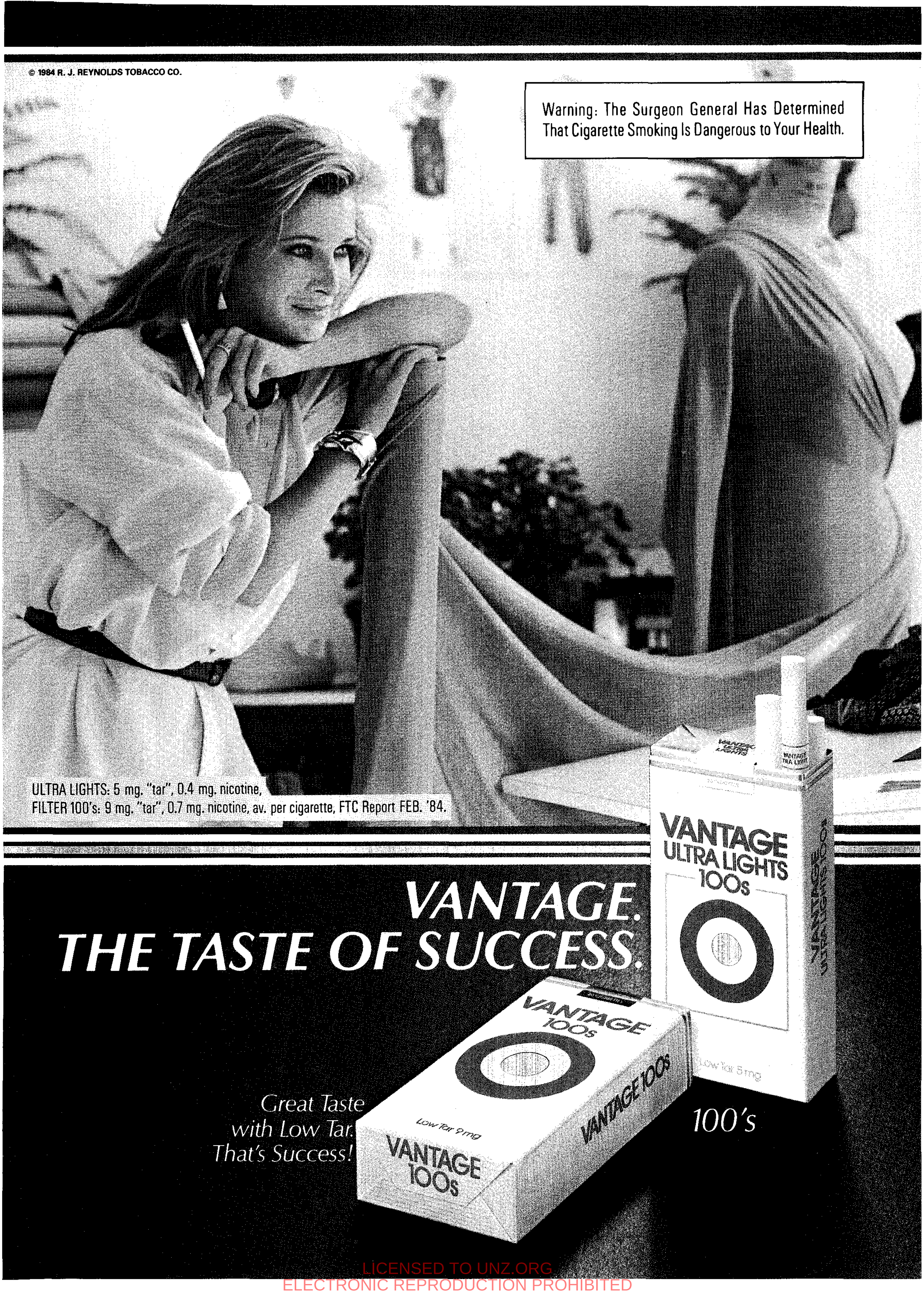

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Iacocca's Book to Tell Less Than All

LEE IACOCCA HAS DELETED certain chunks of his autobiography dealing with his old adversary Henry Ford II, according to a friend of the Chrysler tycoon.

The deletions came at the urging of Chrysler colleagues, said the Iacocca friend. He told *New York* that the spiked sections include Iacocca's account of what *really* happened after stockholders brought a $50-million lawsuit against Henry Ford and the company in 1979. The suit alleged in part that the auto magnate—who had fired Iacocca as president of Ford Motor Company—had diverted company money for personal use.

Shortly after the suit was filed, New York *Times* columnist William Safire wrote that Ford had had a meeting with Frank Sinatra, perhaps in the hope that the singer could use his clout to persuade the stockholders' attorney, Roy Cohn, to "lay off." Sinatra, Safire later reported, called the columnist a "g-d damn liar."

Iacocca's original manuscript apparently indicated that Safire's story was partly correct. "Sinatra arranged for his lawyer, Mickey Rudin, to intercede with Cohn at a meeting in New York and Cohn told him to get lost," Iacocca wrote, according to the friend. Last week, Roy Cohn said that he had indeed met with both Rudin and Sinatra. The meetings "were friendly," Cohn said, but he refused to give in. The lawsuit was eventually settled.

Iacocca couldn't be reached. His book, *Iacocca: An Autobiography,* will be issued this month by Bantam. A Bantam executive said the book still contained "vivid" material about Ford. The Iacocca friend said that "Chrysler people persuaded Lee that he has such a strong national image that he shouldn't lower himself by taking on Ford with some of this stuff."

Beirut: An Iranian Link

LEBANESE INTELLIGENCE ANALYSTS think they have new evidence linking Iran to the terrorist attacks on American facilities in Beirut.

The group calling itself Islamic Jihad—or Holy War—has claimed to be behind the explosions, including last month's bombing of the embassy in Beirut. Lebanese intelligence sources think the group is a loose confederation of terrorist cells coordinated by Hussein Musavi—a militant Shiite who, the Lebanese now say, has been plotting with the Ayatollah Khomeini to destabilize the region since at least 1960.

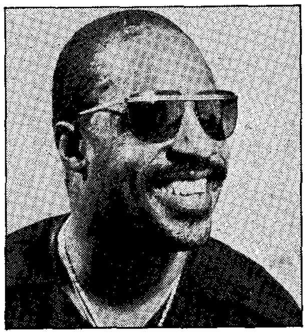
That year, Musavi and Khomeini met with other Muslim extremists in Sidon, Lebanon, and signed "the so-called Sidon agreement," pledging allegiance to the Islamic fundamentalist cause, said one Lebanese analyst. In June 1975, Musavi and some of Khomeini's top associates met again in Sidon, the analyst said. This time they allegedly drew up a detailed agreement that designated Khomeini as world leader of the Shiites and declared that Lebanon was "nothing but a station on the way to the Islamic republic."

Musavi has denied that he had a hand, directly or indirectly, in the terrorist attacks, but he saluted last year's bombings of the marine and French barracks in Beirut as a "good deed."

State Department spokesman Jonathan Brecht said that despite "speculation" that Musavi and the Islamic Jihad are behind the explosions "no confirmation of that exists." As for Khomeini's role, Brecht said, "Iran has publicly endorsed the use of terrorism as an instrument of political expression."

Words: *Iacocca . . .*

cut some about Ford.



Wonder: *"Impeccable."*

Is Sun City Wooing Wonder?

SUN CITY, THE SOUTH AFRICAN RESORT, is said to be wooing Stevie Wonder to be the first major black performer to appear since it was hit by a boycott by American entertainers. A Wonder press aide said he was unaware of any offers, but sources say Sun City has enlisted a friend of the singer's to arrange the deal and is willing to pay $2.5 million.

The friend, Don Mizell, who formerly ran Wonder's radio station, went to Washington last month to sound out boycott organizer Randall Robinson, a well-placed source said. Mizell had supposedly been approached by John Mason, a lawyer who represents a Sun City executive.

As Mizell described the plan, according to the source, $500,000 of Wonder's fee might be donated to a "black church group" in South Africa; Sun City is in Bophuthatswana, an area that South Africa set up as a black "homeland." Robinson—whose TransAfrica group is co-sponsoring a tennis tournament in New York this month to benefit the boycott—recalled that Mizell "said the idea is for Wonder to perform this December at anniversary celebrations for the creation of Bophuthatswana. I told him that was outlandish. For Wonder, with his impeccable civil-rights record, to appear would damage the boycott."

Mizell, who said he was anti-apartheid, denied he had ever worked with Mason on anything. Mason said his law firm is negotiating with "various black superstars" to have them play Sun City. Wonder press aide Ira Tucker said he doubts Mizell has talked directly to Wonder.

Photographs: A.P./Wide World.

Paper War: 'Post'busters

Stung by critical coverage of the Unification Church in the Washington *Post,* the church-owned Washington *Times* has set up a special team to investigate its rival. The team's first effort—a story claiming a Canadian paper mill partly owned by the *Post* had been using deadly dioxin—ran last week under the logo of a shark.

In the search for leads for more stories, *Times* reporters have been calling journalists and other likely sources, asking for information about the *Post.* One New York writer who was called by the paper said, "They told me that they've set up a unit called the *Post*-busters with an unlimited budget and that T-shirts are being printed up for team members."

The *Times*'s angry mood was apparently prompted by a recent series of *Post* articles on the business practices of the Reverend Sun Myung Moon's Unification Church. In a front-page "open letter" a fortnight ago, *Times* editor Smith Hempstone claimed the *Post* articles were an effort to destroy his paper, the *Post*'s only competition in Washington.

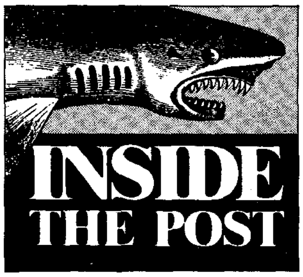
"They're really trying to get at us," Hempstone told *New York.* "They portray us as an arm of the Unification Church. The fact that that is totally false doesn't deter them." He acknowledged that a team had been set up to investigate the *Post.*

The *Times* article last week said that a Nova Scotia mill, of which the Washington Post Company owns 49 percent, has sprayed a formulation containing dioxin—"the deadly component of Agent Orange"—on Nova Scotia forests.

A *Post* official said the *Times* knew that the dioxin was present in a concentration far less than that found in Agent Orange and couldn't be harmful.

Welch: *"Negotiating."*

Turner: Crimes *scene.*



***Times* logo:** *New team.*

Stars Collide Over Co-op

Raquel Welch may have been Woman of the Year, but she's not going to get Barry Manilow's vote as favorite tenant. Welch and her husband, André Weinfeld, have been renting Manilow's San Remo co-op since 1982. Last spring, the singer decided to sell the place. Welch made an offer that was refused as too low, Manilow spokesman Michael Ameen said. Then Welch's lease expired September 9. "She and André have refused to move out, and we are going to start eviction proceedings," Ameen said. He added that Welch hasn't even let brokers in to see the place.

Weinfeld said, "We are negotiating with Barry."

Ratings Rile Studio Head

Do the smaller movie studios get a raw deal when it comes to ratings? That's what Bob Rehme, head of New World Pictures, is saying now that New World's *Crimes of Passion* has been X-ed on three trips to the ratings board of the Motion Picture Association of America.

"We certainly are subject to a double standard," said Rehme. "*Crimes of Passion* would have been an R at any big studio."

The New World executive maintained that the nine major studios get treated more gingerly, because they control the MPAA—an argument that MPAA head Jack Valenti called "groundless."

The production chief at one major studio pointed out that last year, when Rehme was head of Universal Pictures, he had to fight to get an R rating for *Scarface.*

In any case, at press time, Rehme was back before the ratings board with yet another edit of *Crimes of Passion,* a Ken Russell movie that stars Anthony Perkins and Kathleen Turner.

Outspoken Noam Chomsky Now Accused of Censorship

Noam Chomsky, the left-wing linguist known as a defender of free speech, is suddenly being accused of censorship. In an article prepared for the October issue of *The New Criterion,* British linguist Geoffrey Sampson claims that Harper & Row caved in after Chomsky threatened to sue over an essay in a new Harper anthology, *Twentieth Century Culture.* In the essay, Sampson had written that Chomsky had "forfeited authority as a political commentator" by "repeated polemics minimizing the Khmer Rouge atrocities in Cambodia" and the "endorsement of a book—which Chomsky admitted he had not read—that denied the historical reality of the Jewish Holocaust."

The passage was accurate, Sampson writes in the magazine, citing Chomsky's own statements about Cambodia and his "preface" to a Robert Faurisson book that questions the existence of Nazi death camps.

Harper & Row has agreed to remove the references to Cambodia and the Holocaust from future hardcover printings and from the softcover edition. Sampson claims that's because the house publishes "some of Chomsky's best-selling books." Harper editor Hugh Van Dusen said the house was persuaded the essay was "inaccurate."

Chomsky said he'd complained that the essay contained "blatant, outright lies," but he told *New York* he didn't believe in libel suits. He said that though he'd questioned some articles on Khmer Rouge killings, he'd called their record "gruesome." And he'd only been defending Faurisson's freedom of speech.

Photograph, top: © 1982 Geoff Butler/L.G.I.

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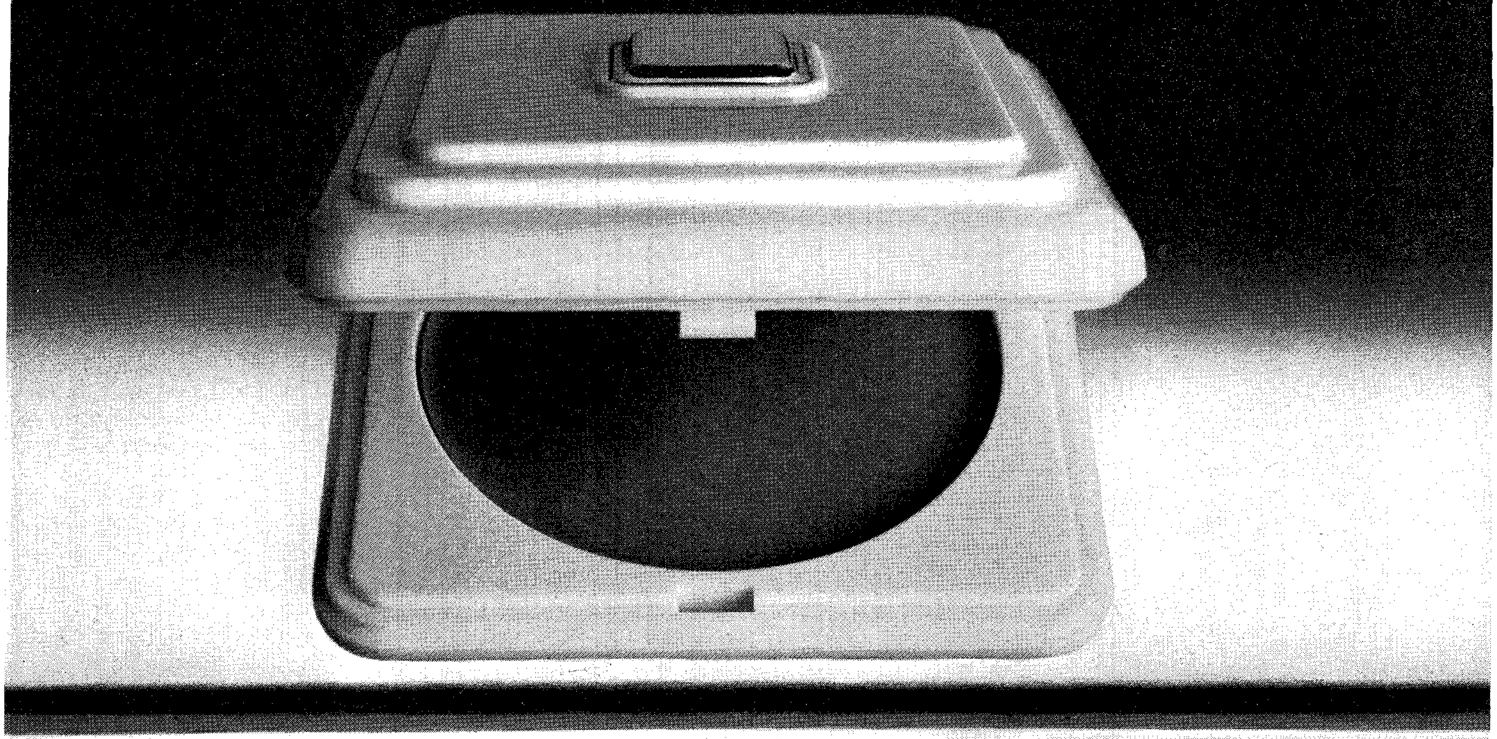

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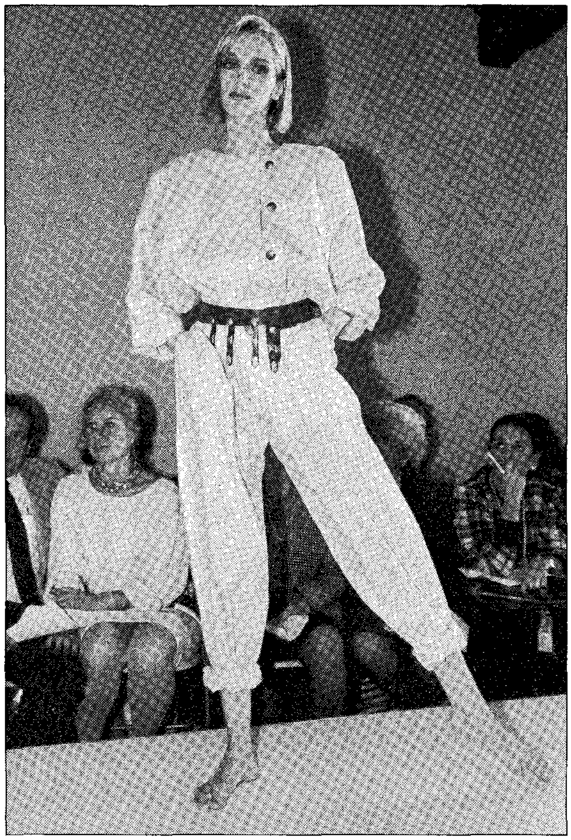
THE DRESSER



Shoeless in Gotham: *Dianne deWitt models for SRB.*

That's Fashion-Show Biz

THE YOHJI YAMAMOTO FASHION SHOW at the Felt Forum last June convinced me that the most dazzling theater spectacles aren't necessarily to be found on Broadway. No, they are being staged not just at the Parsons Fashion Center auditorium but in hotel and restaurant rooms, art galleries, museums, and armories, even at piers and roller-skating rinks—wherever designers are unveiling their latest collections to buyers and the press.

Wanting to be part of the excitement, I decide to go up for a role in SRB Fashion International's September 18 show to introduce its Laurèl and Crisca spring-summer collections. Being a model would be fun, I think—I can suck in my cheeks and stare haughtily above the crowd with the best of them. But alas, I have too few inches in height and too many in girth, so I end up as a "dresser" instead.

SRB had already shown the collections in London, Düsseldorf, and Munich, where the company is based, and the New York show would be held at Tavern on the Green. The producers had considered the Pierre, the Water Club (where the fall Laurèl line was shown last March), and the Plaza (where SRB's more sophisticated and elegant Escada line was to be presented a month earlier). But the Tavern's proximity to the Coliseum, where the New York ready-to-wear show would be taking place, gave it the edge.

Preparations for the extravaganza begin at the end of March with the stitching up of one-of-a-kind samples (size 8). In June, the glitzy catalogue is shot. (European designers such as SRB traditionally attach more importance to an elaborate catalogue than do their American counterparts.) Jody Donohue Associates, which has been hired to produce the show, commissions production consultants Freda Soiffer and Richard Haskin to coordinate, direct, and stage it, Ken Longert Productions to create the lighting and the set, Graebar Productions to handle the music and sound systems, and Errands to assemble the dressers.

Early on, the Donohue group orders the invitations, prepares the list of invitees (including 100 reporters, 50 of whom will turn up, and several hundred buyers), and narrows the menu. The restaurant's "fresh-vegetable crudités attractively presented in wicker baskets with watercress and cheese sauce" make it for the cocktail reception; raw mushroom caps stuffed with cheese do not. Beef chunks in ginger and scallions, sesame chicken with honeyed mustard, and pirogen get the nod; rumaki, croque-monsieurs, and grilled beef brochettes do not.

Two months before the event, its budget is set. Though to outsiders the cost may seem mind-boggling, it's hard to pull off a show for less than $25,000—and this one will come in at more than double that. (The Yohji blockbuster hit $175,000.) A month later, the models are booked, and the stage begins to take shape in Longert's mind.

The big day has barely dawned, and his crew is hammering and tacking away. The stage is erected and the sound system installed. The dark paneled walls of the restaurant's Rafters Room are draped with beige fabric, the better to show off the clothes—which, much to everyone's relief, finally show up a half-hour after they are expected. The invitations specify cocktails at 4:30, but the first guests arrive, apparently ravenous, at 4:05. "Buyers always turn up early," sighs Jody Donohue, the coordinator of the event. The last model doesn't appear until 4:40—ten minutes after her call. When she sashays in, the runner-up model (hired for emergencies such as no-shows) is sent home with her check.

Meanwhile, the scene backstage is chaotic, with trunks, racks, and clothes strewn about. The cacophony makes me think of a college dorm. Margaretha Ley, a former Miss Sweden and, with her husband, co-owner of SRB, has come to the rack where I am stationed to advise me on how to dress my model and handle the accessories. (As soon as they arrive, the other dressers dash to claim the racks of models they know, and whom they've presumably dressed before.) The belt works as a sash on this number, the scarf ties to the left on that one, she directs. Mimicking Kyle Grinnage, the dresser next to me, I stuff tissue paper in the oversize shoes, undo all the buttons and zippers for easy entry, and tape the slippery bottoms of the unscuffed new shoes. And I await Dianne deWitt, the blonde goddess to whom I have been assigned.

She has made the cover of virtually every fashion magazine and has been the face in a slew of TV spots, including ones for Vidal Sassoon, Woolite, Black Tower wine, and Revlon. Her print portfolio includes ads for Lord & Taylor, Saks, Neiman-Marcus, and Clairol. "You can't even open the Spiegel catalogue without seeing her staring out at you," one of the dressers whispers. Still, I don't recognize her.

I don't recognize the 19 other models either—20 is the average number, though Yohji had 47, and some shows have used as few as 8—but I am literally transported by their startling beauty, or, in some cases, just their startlingness. Most are at least five foot nine; all are waif-thin, easy size 8's, and impeccably manicured. And few of them are wearing a bra. (This I discover at about 5:15, when they're called to get into their first outfits—no earlier, so as not to risk wrinkling the clothes.) "What would they need them for?" asks a dresser to

Photograph by Don Hamerman.

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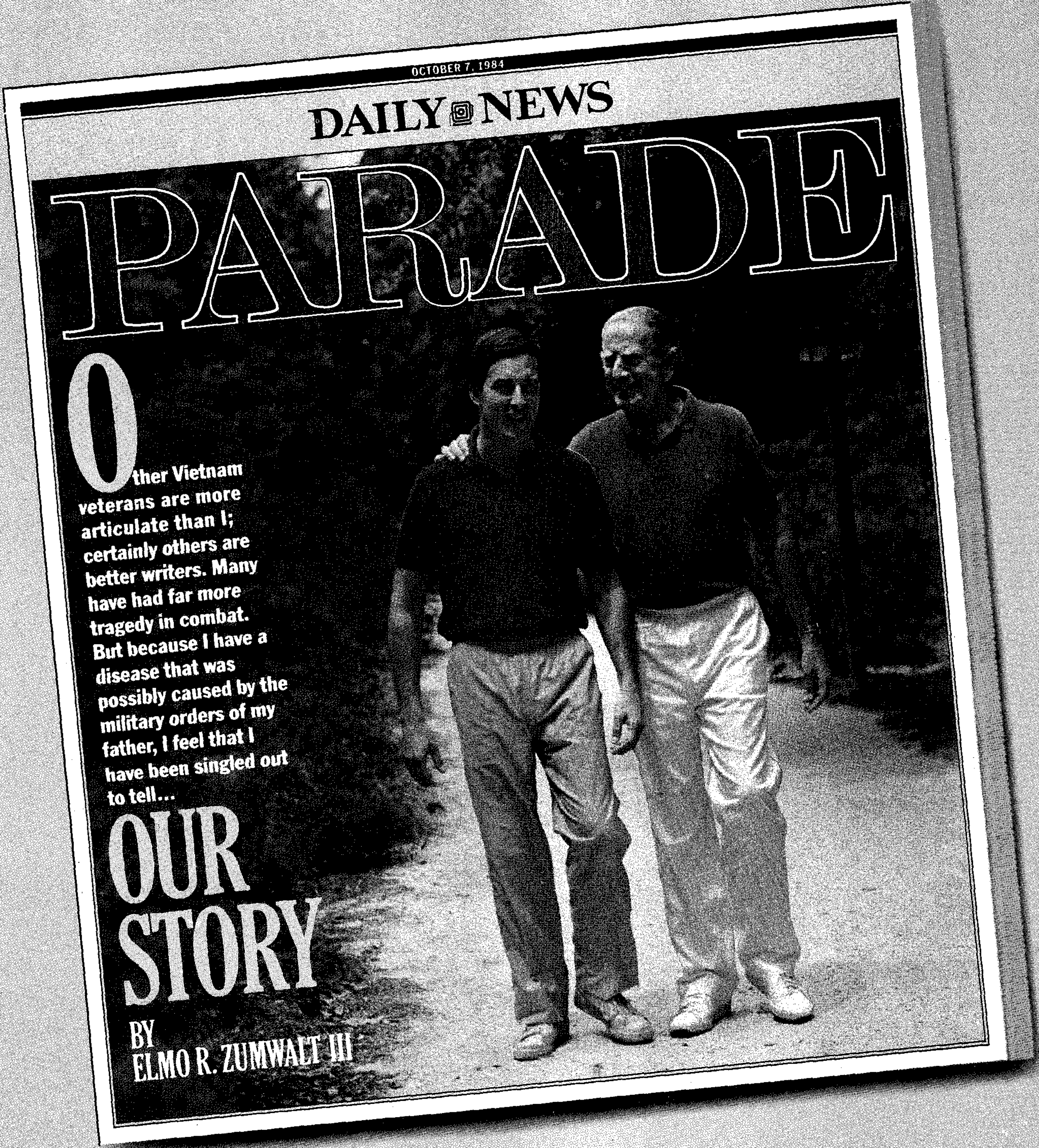
More people read Parade on Sunday than watch "60 Minutes" and "The NBC Sunday Night Movie" combined.



OCTOBER 7, 1984

DAILY NEWS

PARADE

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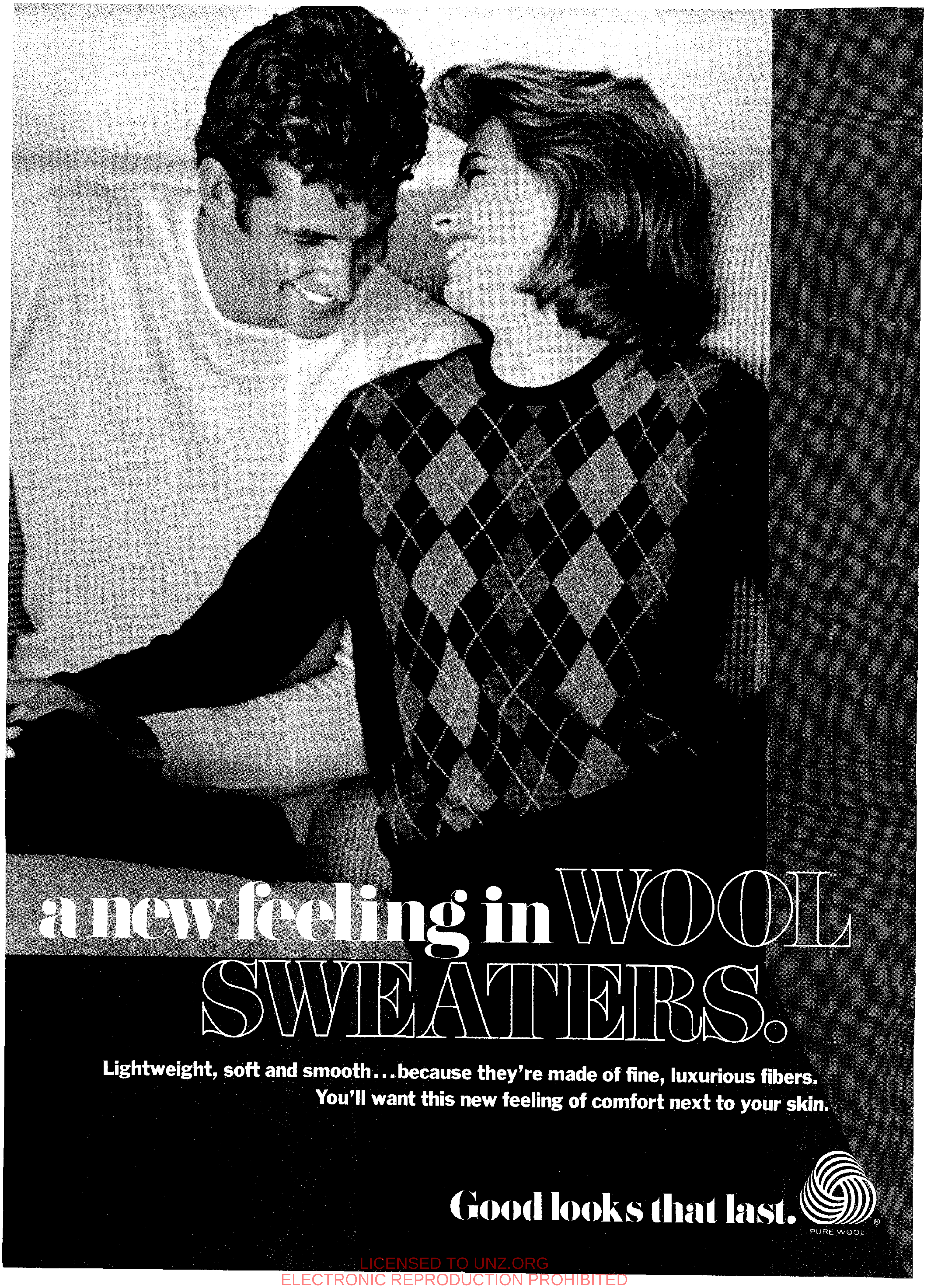

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whom I mention my observation. I decide not to confide my uncomfortable sensation of voyeurism nor, later, the greater unease I feel when helping deWitt into her clothes.

Shortly after 5:30, the "girls," as they insist on calling themselves, line up, and the disheveled hairdresser makes his way among them relocating a lock here, smoothing an errant strand there. Finally, the lights in this make-do theater go down. Armed with headsets, Soiffer and Haskin take their places—he at the back of the audience to direct the lighting and sound, she concealed at the side of the stage to command the flow. (In one recent Soiffer show, three girls ripped their stockings, and the pace had to be slowed. No mishap of that sort happens here, however.) As the theme from *The Natural* begins, Lisa Murrell, Connie Cook, and Terri May—wearing fashions one, two, and three, respectively—are dispatched to pose in the darkness of the stage. When the lights bump—that is, hit the stage hard—a Pointer Sisters tune blares from the sound speakers and the parade unfurls.

It is intricately choreographed—the models are directed where to hold a beat and how to weave through their colleagues who are moving in the opposite direction—and for good reason. This runway is a mere six feet wide; the traditional one spans eight or ten feet. And although most runways are three feet high, this one is elevated only a foot. Even so, chandeliers seem to bob just inches above the girls' heads.

DeWitt is in the second trio, stunning in her cropped sand pants, white blouse, and double-breasted navy blazer. She is also somewhat apologetic about having someone put on her shoes and about dropping her clothes in a heap for someone else to hang up. "I never do this at home," she says. There are sixteen musical "stories" in all, and before the next one, "Rhythm of the Streets," has faded, she is back at her rack and well into her second outfit (No. 25 of 133), a blue skirt with a white star-patterned sweater and Roman sandals. As she races to the dispatching station, I notice that the cropped pants, blouse, and blazer lie in a rumpled pile on the floor. My job is to rack them.

It is also to ready the white jacket, pumice pants, Miró-patterned sweater, and espadrilles that she's to wear next. Soiffer or a member of her staff has walked all of the models through their individual routines, but a card on each outfit—which they review at the dispatching station and discard before taking their public walk—reminds them of their steps.

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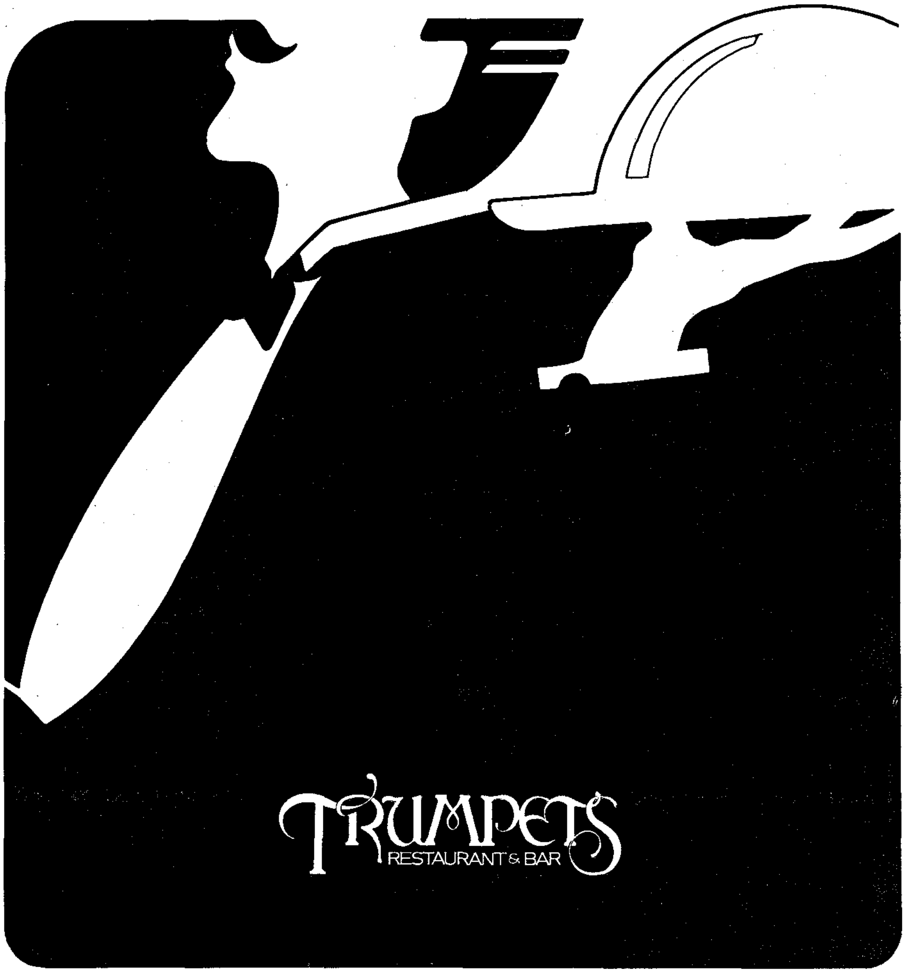

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runway in pairs, switch sides at the end so the audience on either side can get the full effect. And walk slowly and naturally. "No shoulders, no dancing, no hip movement," says Soiffer—in short, nothing that will distract from the clothes.

Alas, fashion statement No. 45 is proving to be my first Waterloo. The jacket belt has no holes for the prongs. After futilely attempting to bore some into the fabric, we flail about to catch the eye of one of the four stylists, who artfully ties the belt and sends deWitt to the front lines.

Belts are my nemesis, it turns out. On deWitt's next outfit (No. 65), large-cut pants with tapered ankles, a tulip-print blouse, and a multicolored safari-type jacket, the belt breaks. I look around helplessly before Grinnage says, "The masking tape on the chair," tossing her head in that direction, and we go to work. Seconds before the story "This Is the Day" finishes and "Windland," the tune to which she will sally forth with Catherine Timmer, her partner in this walk, begins, deWitt has taken her place in line.

On her sixth outfit, a red-and-olive poplin camisole and matching sandals, a red jacket, and a skirt that looks as if Jackson Pollock might have painted it, I start her belt through the loops upside down, and we lose precious seconds. When my ineptitude results in lost time on another outfit, we are able to catch up because the script calls for her to go barefoot. By the time I have straightened up from lacing her shoes for her final number, a casual pants outfit with a painter's hat, I am as exhausted as if I'd done the changing myself. "Wait till tomorrow," Grinnage says. "Your thighs are going to ache."

For the finale, during which Margaretha Ley and her co-designer on this collection, Beatricé Klinger-Kraemer, receive "presentation bouquets" (budgeted by Donohue at $50 each), deWitt is at the head of the line, and therefore one of the first models to return backstage. Good thing, too, for the show has run six minutes over schedule, and she and at least three of the other girls are off to Saks for a charity fashion show tied to the introduction of a new Anne Klein fragrance. (It is not charity work for the models, however, who will collect their usual fee.) This morning, she has had a fitting for an upcoming shoot. "It's a long day," she groans.

It's also a profitable one. Approximately two and a half hours after arriving, deWitt and the other models filter out of Tavern on the Green. She has earned $350 for an hour of regular time (until 5:30 P.M.), plus $525 (time and a half) for the 5:30-to-6:30 hour. Sum total: $875. As for the dressers, we go home with $25 for the night. ■

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Instead of buying the old saw about slow and steady winning the race, many expect a quick ride into management via the fast track.

Others run a different race altogether: They seek to develop their skills and increase their salaries without having to enter management at all.

Either way, the old ideas of success don't succeed with them. Boomers want more than just money—they want satisfaction. And they're willing to career-hop several times until they achieve both.

Happily, they've been achieving both in record numbers. Never has any group been so well-off so soon. Boomers take home almost half of all U.S. personal income.

They also take home more copies of People than any other group. People's quick, to-the-point style is the perfect read for a generation raised on television.

That's why two-thirds of our 21 million readers are Boomers.

The Boomers are booming and so is People. In fact, for the first nine months of this year, our ad pages are up 16%.

But that's no surprise. Because if you want to succeed in business, Boomers are the market to corner.

People weekly

WE'RE BOOMING

©1984 Time Inc.

FAST TRACK

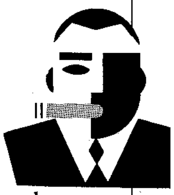
CIVICS

Ringing Ma's Bell

OUR FRIEND THE MONEY Man tried to call the other day, but there was a terrible buzzing on the line. "Is it my imagination," he asked when the line finally cleared, "or has phone service gotten worse since they broke up AT&T? You know, our telephone company was once the envy of the world, but I just returned from Europe, and friends there kept asking me why America had destroyed the best evidence that it was a superior society."

"Why, do you think?" he was asked.

"Publicity and cowardice," he replied. "You had a federal judge who was looking to make a name for himself, and then you had weak management at Ma Bell—they just rolled over when the word came down. They didn't even appeal. And now look what you have: terrible service, skyrocketing prices—some people can't even afford phones anymore. And when something goes wrong, no one knows whom to call. We've been trying to plan phone service for one of our new offices, and it's just impossible. A four- to six-month wait, I'm told. I don't even know who to negotiate with. AT&T? NYNEX? New York Telephone? What *is* NYNEX anyway?"

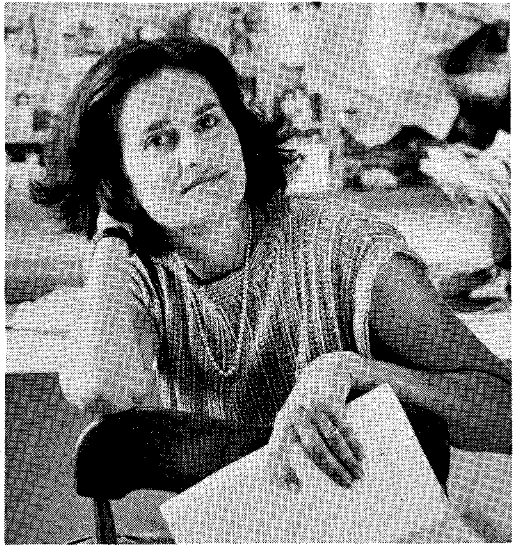


The Money Man was angrier than we'd ever heard him.

"Well, of course, I'm angry," he said. "I hate inefficiency. But this is worse than that. This is, this is . . . the beginning of the end of civilization as we know it!" Joe Klein

BRIEF LIVES

BABY, IT'S HER



THOUGH PRODUCER AMY ROBINSON HAS JUST wrapped shooting on Martin Scorsese's newest film, *After Hours,* there are those who argue that she is not really in the movie business at all. Robinson, 36, lives in New York, wastes no time on trumped-up development deals, produces only pictures she cares about. Since 1979, these have included *Head Over Heels,* Joan Micklin Silver's version of Ann Beattie's *Chilly Scenes of Winter; Baby, It's You,* the John Sayles movie based on Robinson's own life; and now *After Hours,* a movie about "one terrible night in SoHo."

The film's plot is still secret—Robinson will say only that it concerns "the worst date anyone has ever had"—but it *is* known that Griffin Dunne (Robinson's co-producer, along with Robert Colesberry) stars as a young man looking for a girl. He finds two—Rosanna Arquette and Teri Garr—but one commits suicide before the night is out.

Working on a picture with Scorsese completes a circle for Robinson: In 1973, she got the female lead in *Mean Streets,* but, despite her striking performance, Robinson didn't land a job over the next year. She wrote a New York *Times* piece about the problem, then took three years to learn "that I just wasn't cut out to be an actress."

In the summer of 1977, along with fellow unemployed actor Griffin Dunne, she read Beattie's *Chilly Scenes,* "and for some reason decided this should be a movie, and *we* should produce it." They visited Beattie in Boston—"She thought we were characters from her book"—and the writer sold them the option for just $2,000. "Everyone said we were crazy," she says, "but we pulled it off."

She did it again with *Baby, It's You.* John Sayles took Robinson's story—an actress growing up in Trenton who falls for a slick-and-dangerous apprentice thug—and turned it into a bittersweet elegy.

"All the movies we make get labeled 'low-budget' and 'intelligent,' " says Robinson. "That's true—they're not high-concept films—but they are terrifically appealing."

To see that *After Hours* becomes a hit, Robinson is now using her talents to "enthuse a distributor." (The expected release date is February 1985.) "We're always being typed as these 'young, idealistic filmmakers,' and I guess we are," she says. "But we push through the things we have to push through. We do it in a way that's different from the stereotypical Hollywood producer, but maybe it's not so different underneath."

Or maybe it is, at that. Eric Pooley

PRICES

HERE'S WHAT SOME sterling-silver baby rattles cost around town:

☐ Robin's Nest (1397 Second Avenue), $37.

☐ The Museum of the American Indian (Broadway and West 155th Street), $40.

☐ Fortunoff (681 Fifth Avenue), $68.

☐ Cartier (Fifth Avenue at 52nd Street), $90.

☐ Tiffany & Company (727 Fifth Avenue), $105.

Photograph by Eddie Adams/Gamma-Liaison. Illustration by Guy Billout.

COMING BACK

STEVE RUBELL: FROM THE BIG HOUSE TO HIS HOUSE

PERHAPS STEVE RUBELL'S first day in the slammer was the worst. He was in the Metropolitan Correctional Center, a bleakly modernistic hulk just off Police Plaza, and he walked into the recreation room, where a TV set was tuned to a Spanish-language program. The erstwhile czar of Studio 54 walked up to the set and switched channels.

This was a mistake. "Next thing I knew, I was outside, hanging from a hook," Rubell says. The TV, it turned out, was part of the turf of a group of inmates.

He was eventually unstrung, and no one talked about the incident. Nor did anyone in the world outside seem to talk much about inmate Rubell. The maestro of the disco boom, convicted of income-tax evasion (along with his partner, Ian Schrager), was working through his fifteen months in jail and seemed about as burned-out a figure as it was possible to be. After the TV incident, Rubell kept his head down. Mostly, during his stay at the MCC and his concluding stretch at Maxwell Air Force Base, he read. Among his favorites were interior-design magazines. He read about the spate of hotel building in Manhattan. A plan glimmered. Sometime in the impossible future, Rubell decided, he would build a hotel.

Steve Rubell was released on April 22, 1981, a sunny day. He walked through Central Park. "I think that was the happiest time of my life," he says. "I told myself, 'Don't rush into anything,' " Rubell says. " 'You're coming out of a bad situation.' So I had a five-month lull. Then I told myself, 'Now's the time to get back to work.' "

Rubell and Schrager, partners still, looked around for something to do. During this time, Rubell was living off and on in hotels in Manhattan.

"I stayed everywhere from the Hyatt to the Mayfair Regent," he says. "None of them was my style." They began investigating run-down Manhattan hotels in earnest.

Rubell mentioned this to Mark Fleischman, who had been running Studio 54. "Why don't you buy my hotel?" he suggested. This hotel, in which Fleischman had a minority holding, was the Executive on Madison near 38th.

Rubell and Schrager now approached Philip Pilevsky. Pilevsky owns property here and there, including the River Hotel. Pilevsky had bought the building at 254 West 54th that houses Studio 54 around the time Rubell was entering jail. Pilevsky agreed to finance the gutting and rebuilding of Rubell's new hotel. The projected cost was $14 million, and work began fifteen months ago.

Rubell has been working fourteen-hour days ever since, and the hotel—now renamed Morgans, after the Morgan Library on 36th Street—is coming in more or less on target. There will be a bar, a restaurant (managed by Ed Schoenfeld, owned by Jeff London), and 154 rooms, equipped with stereo-cassette systems and with VCR's that can be rented. Prices for a single room will range from $75 to $125.

The walls are caviar-speckled (the technique is called Zolotone), the beds are unusually low, and the (limited) space is ingeniously used.

And the desired clientele? "We want a cross between the fashion world and entertainment," Rubell says. "Architecture, artists, and the normal business clientele that every hotel has to live off of." Wires still protrude like intestines here and there, and the specially commissioned photographs by Robert Mapplethorpe are not yet hanging on the bedroom walls, but Rubell assures us that he will open Morgans's doors for business (barring the unforeseen) this week.

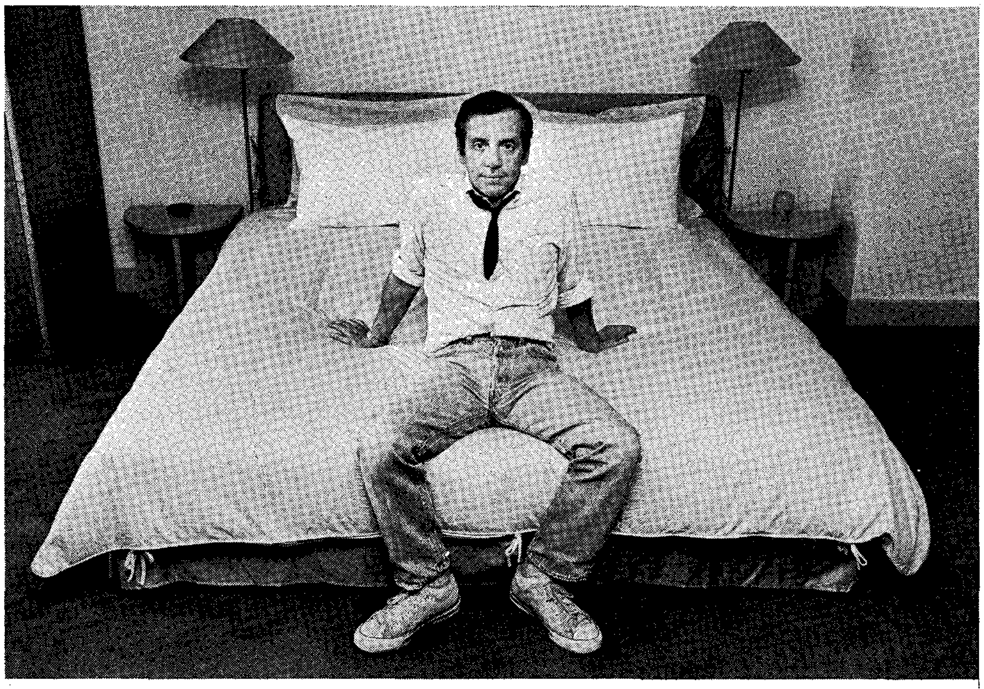
And Steve Rubell himself? He is 40 now, and slightly baldish, but he seems as spry as ever in his maroon sweater and scuffed work shoes, and as enthusiastic as if he were still presiding at the infamous door of 54.

And, it seems, the nocturnal Steve is not quite defunct. He had just been to a dinner party, for instance, where he found himself parked at a table of oldies.

"Mrs. Charles Wick?" he said, puzzled. "William Casey? I don't know these people. They aren't any fun. These are people for the *daytime.*"

One afternoon, I spotted an architectural model atop Steve Rubell's desk. It was large, chalk-white, inventively shaped, the brainchild of a Japanese designer. "It's a new club. I'm just advising on it," Rubell confided. "It'll be on 14th Street. I don't know how it will be different from Studio 54. But Studio was seventies—this is eighties. I don't want to talk about it yet, really. All that is *ahead* of me."

ANTHONY HADEN-GUEST



Photograph by James Hamilton.

L.A. TELEX

Randy Reaction

TO MOST PEOPLE IN America, Nike's "I Love LA" commercial (in which singer-songwriter Randy Newman cruises the streets of Los Angeles in a Buick convertible, a "big, nasty redhead" by his side) was just another television spot for the Olympics. But to the people of Los Angeles, it was the kind of celebration of this city that they have seldom seen. Which is why, two months after the Olympics, the city is still caught in the grip of "I Love LA" fever.

On September 14, in one of the silliest scenes in City Hall history, the City Council presented Newman with an ornate scroll thanking him for writing the song. While "we love it, we love it, we love it" blared out over loudspeakers, City Hall secretaries rushed up to kiss Newman, who came dressed in the same blue jeans, tennis shoes, and orange-flowered Hawaiian shirt he wears in the commercial.

In early October, Newman will be on the City Council agenda again. Then Top 40 radio station KIQQ will present the council with petitions its D.J.'s gathered at shopping malls asking the council to name "I Love LA" the official city song.

Newman wrote the tribute to his hometown almost two years ago. He released it first on his *Trouble in Paradise* album, then as a single. "It died," says KIQQ's music director, Robert Moorhead. "It never even made *Billboard*'s Top 100. Then along came the Olympics, and Nike decided to use the rock video that was made with the single for its advertising campaign. That's what cracked it. Everyone started playing it."

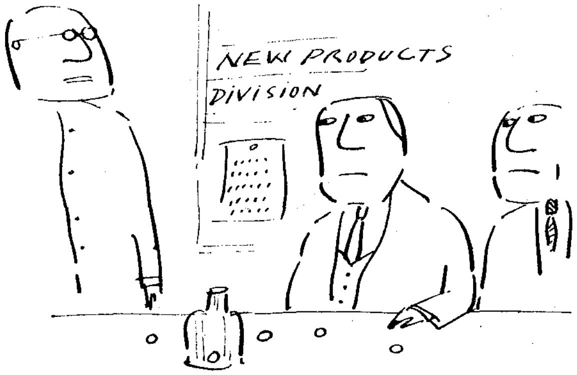
The "I Love LA" single, which isn't even being distributed around the rest of the country, is selling 4,000 copies a week in Los Angeles. It's No. 5 on KIQQ's Top 40 playlist (the highest it's ever been), and is one of the top ten selling singles in the city.

The week Newman appeared before the City Council, the Los Angeles *Herald Examiner* got into the act by asking readers to call and let it know whether "I Love LA" should be the official city song. Over 7,000 people called the *Herald:* 89 percent said yes, 11 percent said no. The "no" callers wanted something a little more distinguished. The "yes" callers thought Newman's irreverent take on L.A. was just right.

"That image of driving along with the top down, and the palm trees whizzing over your head, and some bimbo beside you," explained a Connecticut building contractor who moved to Malibu twelve years ago, "that's why I came out here."

JEANIE KASINDORF

PEN & PENCIL

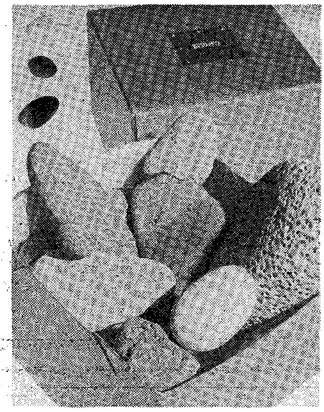


"Our only problem with the stuff, gentlemen, is that it doesn't seem to cause cancer in mice."
ANTHONY HADEN-GUEST

WORST BET

The High Price of Getting Stones

WALK ALONG KINDERHOOK Creek in upstate New York and you can pick up any number of prettily colored stones, worn smooth by the water. But enough of this rugged individualism: Man hasn't gotten where he is by leaving well enough alone. Now there are hand-formed rocks by ceramist Bradley Miller of Colorado.



The stones are made from shards of old terra-cotta, bricks, even pieces of Miller's kiln. Then they're put in either a rock tumbler or a cement mixer, depending on the size and hardness of the "rocks." Some are tumbled for a few hours, some for as long as a couple of weeks.

That's when they're delivered to Sointu, the shop at 20 East 69th Street that specializes in top-notch modern-design household items. They sell for $1 to $50 apiece and range from pale ivory to steely gray, from bumpy to satin smooth.

"No two of the stones are alike," says Kipp Trafton, the shop's owner, "just like nature's own." Except that nature's own are free.

NANCY MCKEON

OVERHEARD

THE FORTUNE-TELLER

THE OTHER DAY AT A midtown branch of Chemical Bank, the line at the service desk was almost out the revolving door. A woman who had waited nearly 35 minutes stepped up to the counter.

"What's the penalty for a bounced check?" she asked a teller, who immediately turned and walked away. She turned to another teller. "How's life at the bank?" she asked.

After a long pause, the teller lifted one eye to survey the crowd and continued to fill out forms.

"Life at the bank is fine," he said in a monotone. "I am the center of the hurricane. All around me is chaos. Frustration and annoyance are lessons. All obstacles are tools for learning." He lifted the other eye without changing his tone.

"And there will be a $7 service charge on each of your bounced checks."

PEGGY TYRE

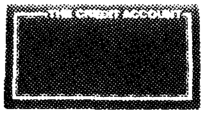
Photograph by Victor Schrager.

European American Bank has many ways to get you the money you need.

European American Bank has many different ways you can borrow money or get credit. Qualify, and you can pick the kind of credit or loan that's right for your specific needs, and your budget.

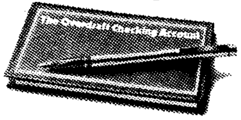
PERSONAL LINES OF CREDIT

The Credit Account



The Credit Account is a line of credit that's totally separate from your checking account or any other account. Just qualify and you can have any amount up to $25,000 available. Whenever you need money, just write a special Credit Account Check as you would any other check. Since this account is separate from your checking account, you can see your credit picture instantly and always have it under your control. There is no cost for The Credit Account until you use it.

The Overdraft Checking Account



The Overdraft Checking Account from EAB is a checking account with a line of credit attached. Qualify and you get automatic protection against bouncing a check, plus you can write yourself a loan anytime you want. And this overdraft protection and loan feature costs you nothing until you use it.

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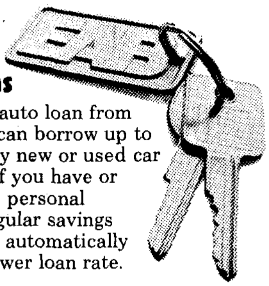
If you own a home and have a first mortgage, you can use the equity you've accumulated in it for a Home Equity Credit Account or a Home Equity Loan.

The EAB Home Equity Credit Account is a 25-year line of credit. Qualify and you can get credit that ranges from $7,500 to $100,000. You can use your line as often as you want simply by writing a check. And you only pay interest on the money you borrow.

A Home Equity Loan lets you borrow in lump sums ranging from $5,000 to $75,000.

LOANS



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Personal Loans

You can borrow up to $25,000 for any reason, when you qualify for an EAB Personal Loan. Money you can use for a college education, a wedding or any other useful purpose. If you are or become an EAB regular savings or personal checking customer, you also get a lower loan rate.

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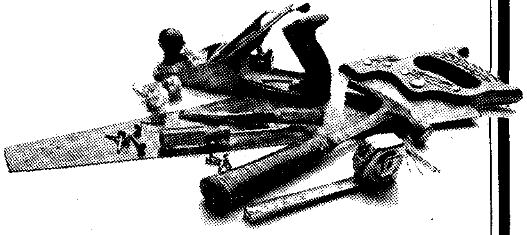
You can borrow up to $20,000 if you qualify for a Home Improvement Loan from EAB, to fix up, expand or improve your home. And, like our auto and personal loans, you can get a lower loan rate simply by having or opening an EAB personal checking or regular savings account.



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RUTH RECOMMENDS

BY RUTH GILBERT

The Erick Hawkins Dance Company is at the Joyce Theater from October 10 through 21. The Joshua Tree, or, Three Outlaws *premieres, and it's by Hawkins, a 50-year veteran of the dance world.*

THE ROYAL SHAKESPEARE COMPANY

Derek Jacobi and Sinead Cusack star in Shakespeare's Much Ado About Nothing, *playing in repertory with Edmond Rostand's* Cyrano de Bergerac *at the Gershwin Theatre from October 6 through December 16.*

'THE MISS FIRECRACKER CONTEST'

Holly Hunter stars in Beth Henley's comedy about a tart with a heart of gold who wants to improve herself. It starts at the Westside Arts Theatre October 6 after an SRO run at the Manhattan Theatre Club.

'ALONE TOGETHER'

Janis Paige stars in Lawrence Roman's new comedy about grown children who have flown the nest and come back home with their troubles. Kevin McCarthy is her co-star and fellow sufferer. Previews begin at the Music Box October 8.

'KUNI-LEML'

Scott Wentworth and Stuart Zagnit (below) star in a musical based on the 1880 Avrom Goldfadn play about pre-arranged marriages. It sold out at the Jewish Repertory Theatre for many months, and comes to the Audrey Wood October 9.

'MANDARA'

Yasuko Nagamine stars in this event, accompanied by 58 Shingon Buddhist monks. It's an evening of evil spirits and reincarnation, at Carnegie Hall October 3.

Photographs: top left, Gerry Goodstein; top right, Chris Davies; bottom left, Martha Swope; bottom right, Adam Heller.

Puffy Eyes. Crow's Feet. Help is in sight!

Your eyes are the first place to betray your age. Don't be alarmed. Let Clarins, France's premier skin care authority, come to the rescue — with effective eye contour treatments based on natural plant extracts.

Clarins recognizes the causes. Squinting. Blinking. Smiling. Crying. These are constant aggressions the delicate eye contour area endures. Even the daily application and removal of eye makeup take a toll. Add stress, fatigue, pollution . . . and it's no wonder your eyes reveal signs of aging. Clearly, the need for special eye contour care is urgent!

Clarins is the Problem-Solver. Clarins created light, non-oily products to effectively treat the fragile skin tissue surrounding the eyes. (Oily formulations actually cause eyes to "puff-up"!) For 30 years, Clarins gentle eye contour treatments have proven to be successful in the Clarins Parisian "Institut de Beauté". Based on natural plant extracts, these treatments are dermatologically and allergy-tested.

Clarins Eye-Contour Gel helps to reduce puffiness. Soothing actions of camomile and cornflower relax and calm delicate eye contours. Marigold and other natural plant extracts help to relieve irritation. Recommended as a morning refresher to diminish puffiness and dark circles. A favorite among contact lens wearers, Clarins Eye-Contour Gel may also be applied during the day, sparingly, even over makeup.

Clarins Eye-Contour Balm minimizes expression lines. Nourish. Revitalize. Soften and smooth. These are the actions of Clarins Eye-Contour Balm. Rose and cornflower extracts, among other natural (non-oily) ingredients, act to moisturize and help fade expression lines — restoring the youthful appearance of eye contours. See lasting results with daily application.

Clarins Skin Care Specialists offer personal beauty advice. Consult with Clarins' Skin Care Specialist and have your personal Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of women throughout the world who depend on Clarins to answer their skin care needs.

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Gel aux plantes
Contour des Yeux
Eye-Contour Gel

Eye-Contour Gel with natural plant extracts	• Helps reduce puffiness, bags, and dark circles • Soothes and refreshes with camomile and cornflower • Gently relaxes with calming marigold
Eye-Contour Balm with natural plant extracts	• Minimizes expression lines and first signs of aging • Moisturizes and revitalizes eye contours • Softens with light, non-oily ingredients such as rose and cornflower

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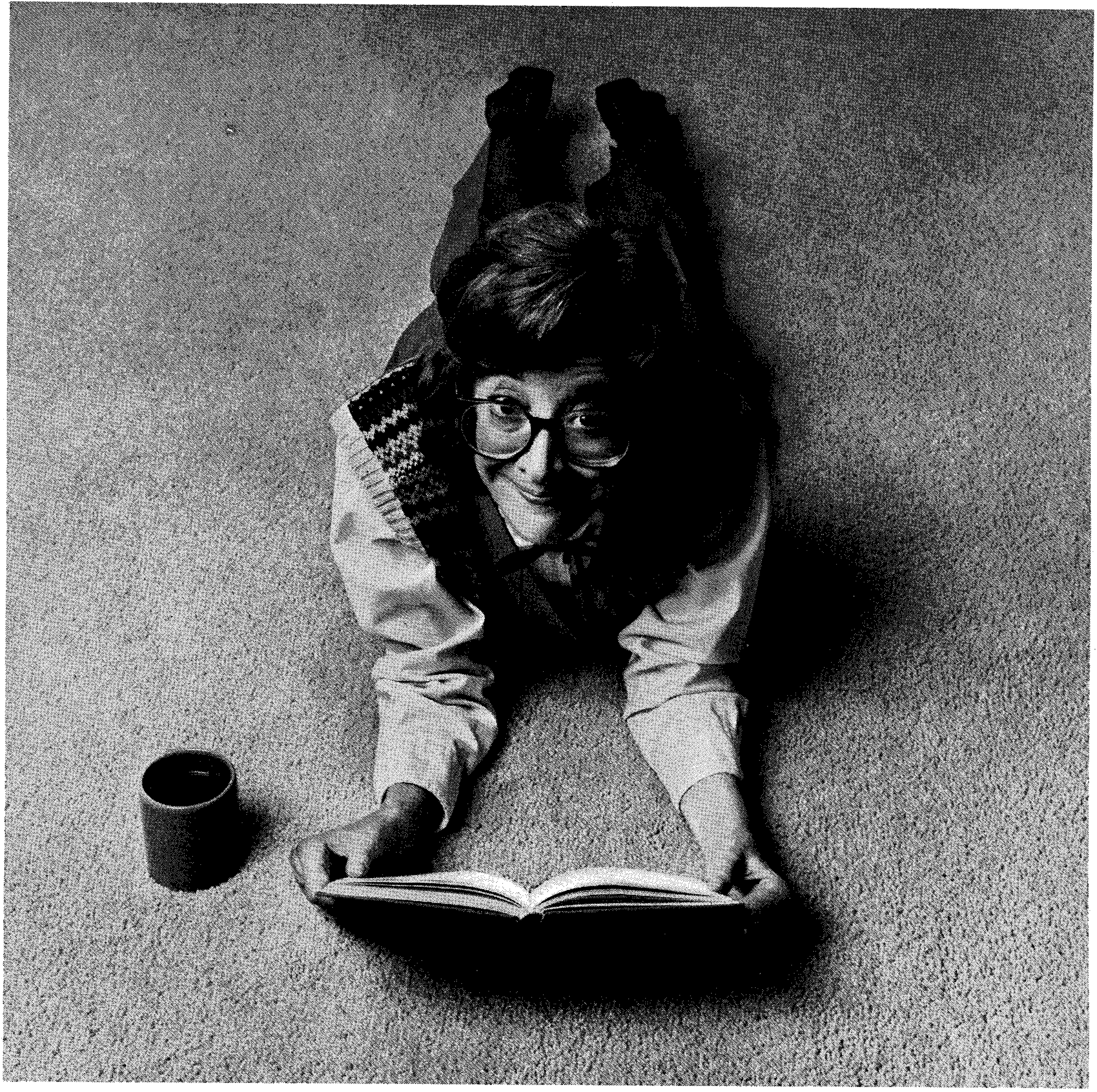

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So hurry in to your Karastan dealer today. For while the quality is forever, the sale isn't.

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See your local Karastan dealer. *Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.*

New York

DEAR FRITZ

To: Fritz Mondale
From: Michael Kramer
Re: How to Debate Ronald Reagan

1

THE CHALLENGE: TURNING AROUND A CAMPAIGN.

THIS SUNDAY'S DEBATE ON DOMESTIC POLICY REPRESENTS YOUR BEST AND PERHAPS ONLY opportunity to turn your campaign around. Your task is more difficult than Reagan's was in 1980 or Jimmy Carter's in 1976. Reagan had only to show that he was a "safe" alternative to the discredited Carter. Four years earlier, as an outsider, Carter had only to demonstrate that he had a grasp of the issues and understood the workings of the federal government. The analogue to your debate is 1960, when John Kennedy, considered a lightweight by many, had to *change* the perception of him as incapable of holding the presidency. Kennedy's challenge was easier because his opponent was Richard Nixon rather than a popular incumbent. Nevertheless, just by debating Reagan in the same room your stock as a leader can rise dramatically.

* * * * * *

2

THE PROBLEM: CONFUSING REAGAN WITH REAGANISM.

A THRESHOLD QUESTION ABOUT ANY PRESIDENTIAL CANDIDATE IS HIS ABILITY TO CONDUCT the office. Campaigns spend millions of dollars so that in the end the electorate will simply say, yes, he's okay. Unfortunately, as of now you are not okay. In fact, you are considered weak. (In the recent NBC News poll, for instance, 71 percent agreed that Reagan "has what it takes to be a strong leader"; only 31 percent said the same of you.)

When pressed, the voters admit to knowing only one thing of substance about your candidacy—you will raise taxes. Your reason for doing so—the huge deficit—has been lost. People are proving uneducable, not because they are dumb but because they are not very worried about the problem. When they do think about it, they agree with Reagan that the Congress is more to blame than he. And when they're pushed to conceive of the deficit in apocalyptic terms, they say they would prefer that Reagan be the one to deal with it. They even like Reagan's simplistic prescription—a constitutional amendment.

The strategic problem is that you have moved to the center in the mistaken belief that the people like Reaganism but not Reagan. In effect, you have been saying that the Democratic party can better manage Reaganism. You have the premise backward. People like Reagan personally. What many of them *don't* like are his social-spending cuts, his excessive defense buildup, and his positions on abortion, military intervention, and the role of religion in government. By "me-tooing," you are conceding the ideological debate when ideology is your trump. The debate can be the vehicle to rearrange your basic approach.

* * * * * *

3

YOUR STANCE: BE FIRM, NOT FOLKSY; LET REAGAN BETRAY HIMSELF.

FIGHTING FRITZ SHOULD BE BANISHED FOR THE DEBATE. HE'S FINE ON THE STUMP, BUT television is still a cool medium. You must appear reasoned, thoughtful, and respectful of Reagan because of the office he holds. Above all, you must never appear hysterical, shrill, or sad. At a minimum, your goal is to portray yourself as a man of conviction willing to lose the election rather than abandon his principles.

Do not insist on including a number or a specific fact in your every sentence. An overarching theme is best expressed without a wealth of complicated supporting evidence.

Do not pick a fight with Reagan. He will say something—probably many things—that will give you an opening for correction. It is at these points, in refutation, that you can subtly show how out of touch Reagan really is. You can preface these rejoinders by saying, "That sounds good, Mr. President, but the actual facts are these. . . ."

You rightly perceive that your only chance is to raise the stakes, to convince the voters that this election matters and that four more years of Reagan would be disastrous. You can do this only by appearing serious—and by avoiding cheap shots. So:

Do not attempt to belittle Reagan's intelligence by asking him to name the members of his cabinet. Some of your advisers are actually urging you to do this. Don't. You will only appear desperate and mean.

Do not try to be folksy. Some are urging you to speak about your upbringing as a preacher's kid. Don't. Reagan has the folksy market cornered, and again, you are trying to project an image of seriousness befitting your conception of the presidency.

* * * * * *

4

THE TARGET: GO FOR THE WEAK DEMOCRATS AND INDEPENDENTS.

YOU ALREADY HAVE THE SUPPORT OF STRONG DEMOCRATS, MINORITIES, AND A SLEW OF constituent groups. For the debate's purposes, forget these voters. Your target is weak Democrats and independents—mostly white men.

Like many Reagan supporters, these people are voting their pocketbooks. A Washington *Post*/ABC News poll has demonstrated that many voters who agree with you on a broad range of issues nevertheless say they will vote for Reagan because they believe they will be better off financially under his administration.

The bright spot is this: Among all voters polled, 38 percent said the Democratic position on most issues is the same as theirs. Of this group, a quarter said they will vote for Reagan anyway, because he will better ensure their financial well-being. If just this seemingly small number of people were supporting you because of their political beliefs instead of supporting Reagan out of self-interest, you would actually be ahead in the polls. So a turnaround is possible by targeting those predisposed to the Democratic philosophy.

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5

THE FOCUS: FORGET THE DEFICIT AND CONCENTRATE ON FAIRNESS.

KEEPING THE TARGET GROUP IN MIND, HOW DO YOU REACH THEM? IT SEEMS BEYOND dispute that you cannot alter their economic perceptions, so you must appeal to their Democratic identity, to a sense of justice they perceive strongly but currently consider less important than their pocketbooks.

So far you have concentrated on the issue of taxes, spending, and the deficit because the facts are on your side. *All* taxes paid by the average American are up. Government spending as a percentage of the gross national product *is* higher under Reagan. And the deficit, of course, *is* greater than ever. *But the people are not disturbed.* This offends you intellectually, but it is the reality, and you must accept it. You must also realize that as a straight political proposition the deficit is a non-starter, because Reagan's likely response is too effective. He has already telegraphed it. He has said that he was elected to cut taxes, reduce inflation, shake down interest rates, increase defense spending, and balance the budget. He's done all but the last, and, as he says on the stump to wild applause, "four out of five ain't bad in any league." If you persist in pushing your tax scheme, it is, again, all too simple to hear Reagan say, "Fritz, you are so out of touch with America that you think the people earning $30,000 a year can afford higher taxes. Do you know what $30,000 a year really is, Fritz? That's a postal worker and a bank teller barely getting by on two incomes. They're trying to make a better life for themselves, and you want to increase their taxes."

Fairness may seem a weak theme, but keeping in mind the target audience, it is the best available to you. To make it work, you must effectively define the negative consequences of a Reagan future. There is more than enough ammunition for this purpose, and the premise can be articulated simply by quoting Reagan ("You ain't seen nothing yet") and David Stockman, who has said that the administration's greatest regret is that it didn't push hard enough for even deeper non-defense cuts when it first took office.

Here you will place yourself on the side of those uneasy about both Reagan's social cuts and the level of his defense spending. The point to make is that Reagan has gone too far and that he would like to go even farther. This is the fear of Reagan II, the concern that unrestrained—and particularly in the wake of a landslide—the Republican right's agenda will come rushing to the front. Here are some specifics to develop:

A. According to the Congressional Research Service, Reagan's 1981 budget cuts pushed

560,000 people—including 325,000 children—below the poverty line. The percentage of the total population in poverty jumped from 11.7 in 1979 to 15.2 in 1983. And, in 1982, according to a *Republican* senator, Mark Hatfield, 60 percent of these people had no federal cash assistance for food, shelter, or clothing.

B. Today, unless you have an elderly or disabled person in your family, you are entirely cut off from food stamps if your monthly income is over 130 percent of the poverty level, which is now $848 a month.

These are just *two* consequences of Reagan's program. There are many more. You need horror stories for the debate, and you must keep repeating that Reagan will undoubtedly be as good as his word and push for even more draconian measures in a second term. Most of the nation will laugh. Let them. Remember that you will not lose those who are already for you (you are down so far now that *those* people must really love you), and it is a relatively small target group that you are aiming to sway.

Fairness also permits you to speak about government intrusion in other areas, such as abortion, another key concern of your target audience. And in turn, this can lead you logically into a discussion of the appointments Reagan could make to the Supreme Court.

Be exceedingly careful in your use of examples. Always consider the likely Reagan retort. You will surely be tempted to discuss education in detail—but don't do so unless you are ready to be hit by Reagan on the issue of merit pay for teachers. This can be a double whammy. Reagan can tie you to a position advocated by the teachers' unions and thereby again invoke the special-interests stigma. And people generally believe that merit pay is a good idea, not only for teachers but for everyone.

With respect to "fairness" in general, Reagan will have his reply: What can be fairer for all Americans than lowering inflation? Nevertheless, you must hammer away, and keep repeating the term—as in "It isn't fair that. . . ." Constant repetition can work. Your goal is to leave your target audience wondering about Reagan's heart and whether, in the end, they can entrust their economic future to you in order to avoid the worst of Reagan II.

Most important, in outlining the changes you advocate, be sure to say that you can make them without spending more money. Your funding source is the defense budget, and you can tap it merely by slowing the rate of its increase. Overspending by the military is another pet peeve of your target group. In making this point, you would do well to quote Dwight Eisenhower (especially since Reagan is so fond of quoting *Democratic* presidents). "Some day," said Ike, "there is going to be a man sitting in my chair who has not been raised in the military services and who will have little understanding of where slashes in their estimates can be made. I shudder to think of what could happen in this country."

You should also use one or two examples of the Pentagon's incredible waste. Borrow from another *Republican* senator, William Roth, and actually hold up an allen wrench. Roth says the military could have bought them for $10 apiece, but the air force paid $9,609 each. Tie this kind of waste to the horror of the Reagan social cuts and say, "If I were president, I couldn't sleep nights knowing these twin abuses were going on."

* * * * * *

6

THE FUTURE: KEEP YOUR TARGET GROUP IN MIND AND LIMIT THE MESSAGE.

YOU ARE PRODUCING MIXED MESSAGES. YOU NEED ONE THEME, AND YOU NEED TO STICK with it. The deficit issue isn't working, and to the extent Reagan can make light of the subject in the debate, your stump appearances and media spots on the issue will fall on deaf ears. The beauty of the fairness focus is that there are always other examples.

Fairness permits all aspects of the campaign to mesh. You can "do" events at sites associated with unfairness, and your television commercials can graphically depict the same unhappiness. Again, keep your target group in mind and remember that the key is repetition. Above all, don't forget the fundamental: It is far easier to reinforce a pre-existing notion about the administration's unfairness than it is to educate your target audience about the "evil" deficit.

* * * * * *

7

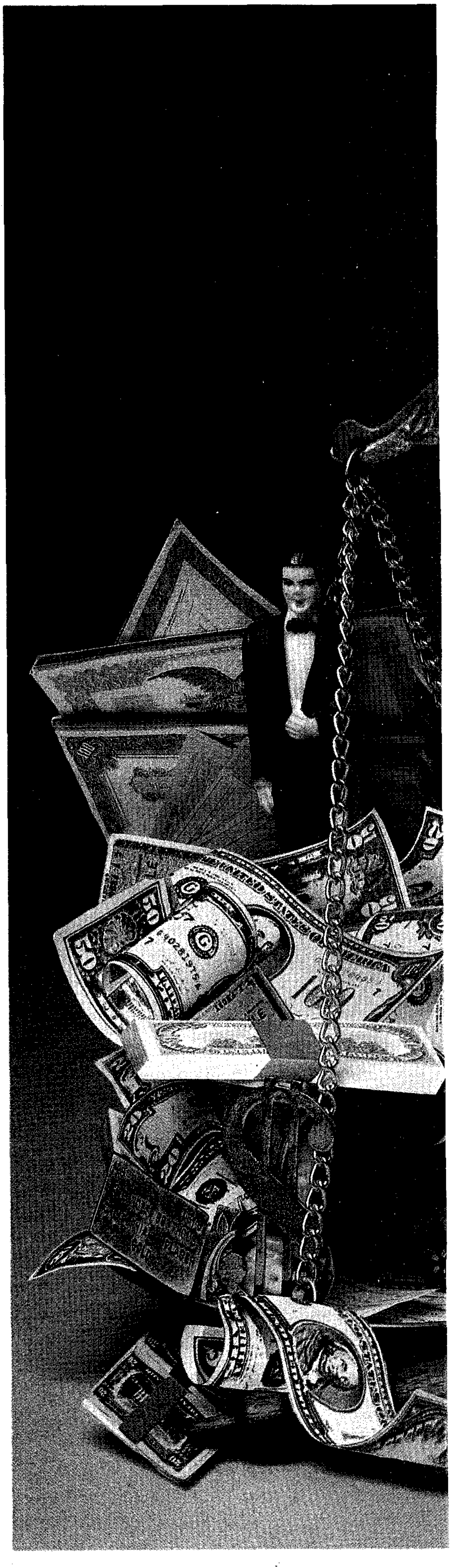
THE PRESS: DECLARE YOURSELF THE WINNER.

YOU *can* AND SHOULD TRY TO INFLUENCE PRESS COVERAGE OF THE DEBATE. HAVE YOUR surrogates ready to praise your performance and especially have them ready with the information necessary to refute what will surely be at least one Reagan absurdity. And fight like hell to prevent another call-in poll like the one ABC News ran in 1980. Call-ins favor the wealthy who can afford to place the call. These are not your supporters. ■

WOMEN AND DIVORCE

HOW THE NEW LAW WORKS AGAINST THEM

BY KATHERINE BOUTON

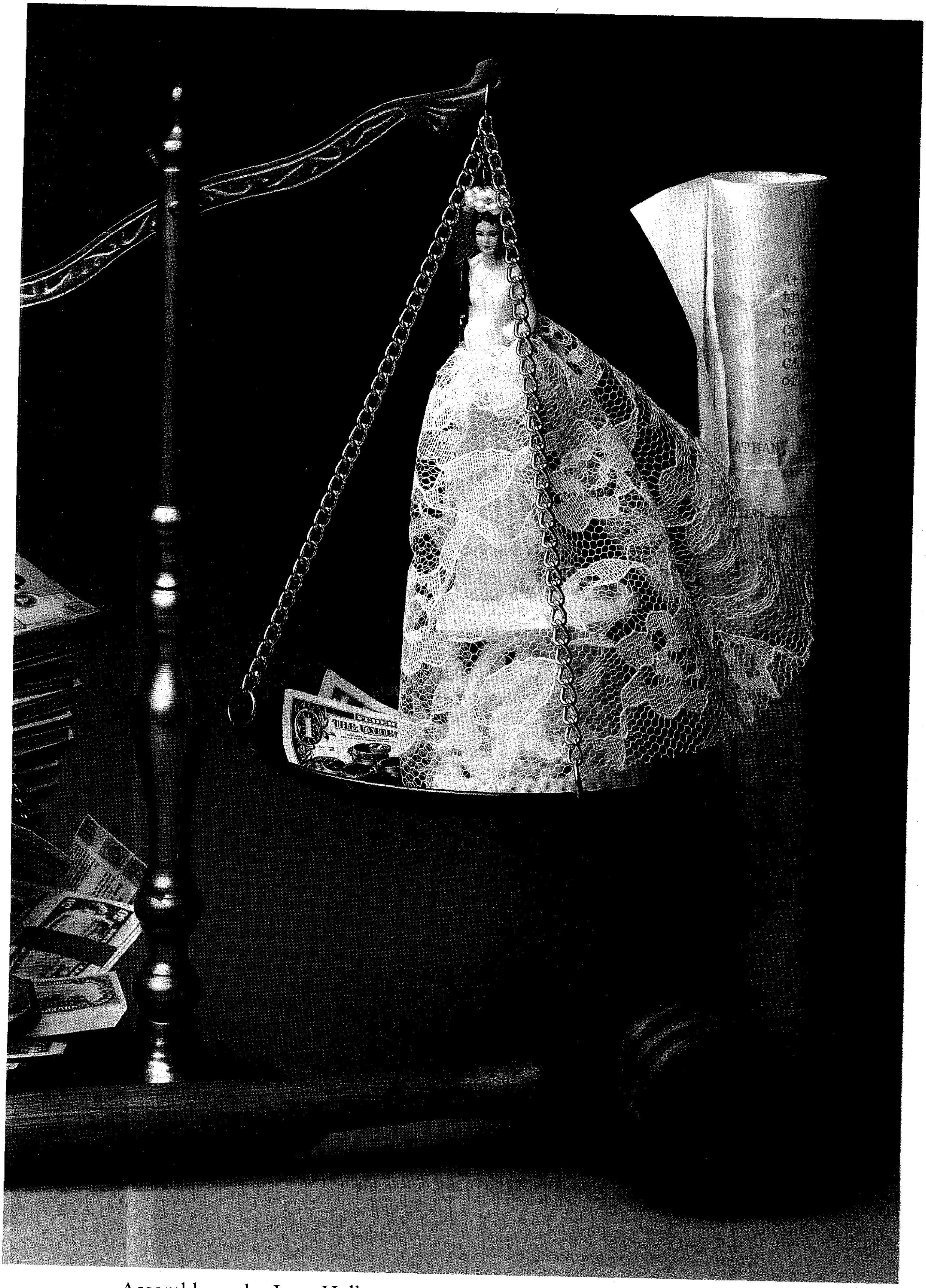


For most of the 22 years of their marriage, Karen and Ron Singer* lived in a six-bedroom house in an affluent Nassau County suburb. They had a live-in maid and a part-time gardener. Their country-club bill was about $15,000 a year. Karen had two fur coats, drove a Mercedes, and had a weekly manicure. When she met her friends in town for lunch, she went to places like "21."

In the summer of 1979, Ron Singer moved out, leaving Karen with two teenage children. Soon after that, he stopped paying the bills. Karen found herself hounded by debt collectors and unable to keep up with the mortgage payments. Finally, some relief came in the form of a $10,000 joint tax refund, which was put into an escrow account from which she received weekly payments of $225. When that ran out, Karen went to court, and Ron was ordered to pay the costs of running the house plus support payments of $325 per week, for a total of approximately $40,000 a year. He wouldn't reveal his income, and she established only that he made at least $120,000 a year in his real-estate business. Life was not up to its former standards, but Karen was relatively solvent.

When the divorce became final, Karen's life underwent a dramatic change. The judge decreed that Ron's payments would drop to almost half of what they had been—$22,500 annually in child support and maintenance until the Singers' youngest child turned 21. Karen was awarded the house (her parents had contributed the down payment), which she sold,

* *Names of divorced people in this article and accompanying box have been changed to protect their privacy.*



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Assemblages by Joan Hall

clearing $180,000. She didn't really want to stay there, since the way of living it represented was a thing of the past.

Today, at 45, Karen is living in her mother's apartment in Manhattan. Her existence seems aimless, as do many women's lives right after divorce. "Divorced women undergo a grieving process during which they often feel like losers or failures," wrote Jane Porcino in *Growing Older, Getting Better: A Handbook for Women in the Second Half of Life*. Karen, typically, found that her "friends" were really only tennis, golf, or lunch companions—and she could no longer afford to join them in such activities. Even if she could, she might find herself a social outcast. "Divorce is a communicable disease," said Porcino.

Karen Singer knows that she will eventually have to get a job. All payments will end when she is 51, leaving her only the interest on whatever is left of her profit from the house, and anything she might inherit from her parents. But she believes emphatically that she should not have to work. She feels that she *had* a job raising two children and making a home for her husband. "I have the right to a pension," she said. "I feel I paid into it, and now I deserve to draw on it." Forty-five is an early retirement, one might argue, but it is late to start out in the job market. "I'm capable," said Karen Singer, "but I'm not capable of earning money. I never developed those skills that you get paid for."

Karen is petite, attractive, and articulate. She is wide-eyed still, but no longer innocent. "When they want a woman to settle," she said of her former husband's tactics, "if they cut her off and starve her, she'll settle for anything." About the judge's maintenance award: "There seems to be a ceiling on how well a wife and mother will ever be allowed to live." About her former friends: "There's something wrong when a man screws his wife out of things and all that his friends say is, 'He must have a good lawyer.' "

Karen Singer's case illustrates an increasingly common situation: "My husband is going to get richer and richer, and I'm going to get poorer. I've lost my house, my friends, my status in the community. I'm supposed to be brave, chin up, witty. But I feel as if I've been robbed of my own money. I didn't gamble it away. I got married."

THE SINGERS WERE DIVORCED UNDER NEW YORK State's much heralded new divorce law. In effect since 1980, it was designed to provide for the "equitable"—not necessarily equal—distribution of jointly owned assets in a contested and litigated divorce proceeding. All divorces in the state—amicable as well as contested—are affected by the law, since the settlement that lawyers negotiate in a "friendly" divorce reflects what a judge would rule if the case went to court.

New York was the forty-first state to pass an equitable-distribution law. It replaced the common-law principle that awarded property to the spouse who held title to it, no matter that the division of property might seem unequal or that the title-holding spouse might seem undeserving. The new law also eliminated the concept of alimony (which was generally awarded for life, subject to changes in circumstances), replacing it with something known as "maintenance"—usually a temporary award designed to help wives (or, in rare cases, husbands) get back on their feet.

Many women's groups originally supported the equitable-distribution legislation, although some farsighted skeptics, including Lillian Kozak, head of the Domestic Relations Law Task Force of New York State's NOW, saw the law primarily as a device to deny women alimony. Former proponents now ruefully agree that Kozak was right. "I thought it sounded wonderful," matrimonial lawyer Harriet Newman Cohen said recently. "Under the old law, so much depended on who held title. In a litigated case, the court didn't have the power to say to a husband, 'Yes, you may have had everything in your name, buddy, but it was joint property, and we're going to divide it up.' So I was very much in favor of it."

THE LAW'S PROMISE HAS NOT BEEN FULFILLED, however, and many women are bitter. The statute is deliberately vague, designed to please everyone in its ambiguity. "It was a compromise bill," one lawyer explained. "It was seen as a place to start." The courts, most assumed, would refine it.

But many people feel that the courts are not interpreting the law the way the Legislature intended. "There certainly was a clear intent by the Legislature to change inequities that existed under the old system," said Judith Avner, formerly of the NOW Legal Defense and Education Fund. "That system was quite rightly perceived as harming women. So our expectations about the law were valid." The problem is that although the law has changed, judges have not. "The law is strictly or broadly construed to strip women of their rights," said Harriet Cohen. "Either way, the result is that women are being kept 'in their place.' "

Cohen, Avner, and others feel that women are still being discriminated against financially in divorce cases, just as they were under the old law. But there is another view. Most men paying lifetime alimony under the old law would disagree that their wives had suffered at the hand of the courts. In the same way, perceptions of who is suffering under the new law also vary. And some men have gotten just as raw deals under the new law as they did under the old.

Still, Cohen and lawyer Nancy K. Deming analyzed 26 of the first equitable-distribution cases decided by the courts in New York State. Seventeen of these decisions favored the husband—including every one of those that involved big money. Seven cases couldn't be categorized because the assets were negligible, the husband had defaulted, or the decision was too close to call. Only two were considered "pro-wife."

The burden of proof is on the partner who doesn't hold title. If you can't prove you deserve it, you don't get it. "The wife comes in pushing a snowball up a hill," said Manhattan divorce lawyer Louis I. Newman. "She has to say, 'Judge, here's why I think I'm entitled to a share.' " She not only has to say it, Newman went on, she has to prove it—by hiring accountants and appraisers, tax and pension specialists, and, of course, a very good lawyer. The spouse with the assets—the "deep pocket," as he's known in the matrimonial trade—tries to divulge as little information as possible. Or, as Newman said, "The golden rule applies: He who has the gold makes the rules."

The cost of contesting a divorce has skyrocketed—$60,000 to $70,000 is not an unusual amount for a litigated divorce. (If a divorce reaches the courts, a significant amount of property is generally involved.) And whereas ten years ago the legal battles were primarily over fault—who misbehaved where and with whom—these days money is just about the only topic.

Legal fees alone can easily run into the tens of thousands of dollars, and the cost of expert witnesses pushes litigated divorce well beyond most people's means. Joel Brandes of Garden City, Long Island, who was named in 1983 one of the state's top matrimonial lawyers by the *New York Law Journal*, is currently representing a woman whose husband owns a string of 50 gas stations. It's costing her $1,200 per gas station for appraisals. The cost of an appeal (Brandes's specialty) is further increased by the fees for the transcript of the trial—at $3 a page, a three-week trial comes to about $13,000.

In Manhattan, even before any appeals, the trial may run to nearly six figures. As one recently divorced lawyer from Suffolk County put it, "You've got a lot of 'bombers' in

Manhattan—a lot of badass guys in the matrimonial field who stir up the waters." Still, even in the suburbs couples are forgoing divorce altogether, living in the limbo of a long-term separation—"The poor person's divorce," said Jane Porcino.

Only rarely are things settled amicably these days. As the Suffolk County man said, speaking from personal experience, "A lot of people would like to go through an amicable divorce. They're willing to acknowledge their responsibilities. But equitable has forced them to fight, put them in a position where they have to argue." Divorced just before the new law was passed, and paying lifetime alimony to his wife of fifteen years, he is no more satisfied with the old law.

Wedding Picture Album

Assemblages photographed by Donal Holway.

'I'm supposed to be brave," said one woman. "But I feel I've been robbed of my own money. I didn't gamble it away. I got married."

The newest party to a divorce is the professional mediator, a social worker or lawyer who helps a couple negotiate a settlement. A dozen sessions, at $100-plus an hour, are often enough to work things out. (Box, page 38.)

Lawyer Louis Newman likes to tell a joke. Husband: "Tell me what you want. Anything." Wife: "I want a divorce." Husband: "I wasn't planning on spending that much."

LUCY REID Bartram had been married for less than a year to corporate lawyer Howard Bartram when she left him in February 1981. She was 39 years old and eight months pregnant with her first child. During the first three months of her pregnancy, her 28-year-old husband wanted her to have an abortion and harassed her constantly. (In court, he characterized his efforts as "pleading, begging, and inveigling.")

Lucy filed for divorce on grounds of cruel and inhuman treatment, citing her husband's insistence that she have an abortion. Howard Bartram countersued, also on grounds of cruel and inhuman treatment. He accused his wife of various kinds of "violent" behavior, including trying to "kill" him with a telephone (Lucy weighs 95 pounds; Howard, she said, is a sturdy 165 or 170) and throwing his clothes out the window during an argument. She also exhibited what he called "sullen" behavior on a number of occasions, but his chief complaint was that she refused to be sensible and have an abortion when she should have known the marriage was failing.

In May 1982, a little over a year after Lucy moved out, Howard Bartram was granted a divorce. The judge in his decision quoted almost word for word from Howard's post-trial brief, citing Howard's allegations as matters of fact. The brief read: "[Lucy's] violence was of the classic type: clothing hurled from windows; attempts to kill or injure [Howard] with a telephone." Judge: "Plaintiff's violence was of the classic type: clothing hurled from windows; attempts to injure the defendant with a telephone."

The distribution of property, like the divorce, was in Howard's favor. He got exclusive possession of their jointly owned loft. Lucy's request for counsel fees was denied. Howard was ordered to pay maintenance of $600 a month for one year and child support of $240 a month for an indefinite period. Acknowledging that this was not enough to support Lucy and her child, the judge suggested that she "could do as many mothers now do: arrange child care and work at a job."

Lucy Reid and her son now live in the fifth-floor walk-up apartment in which she lived for ten years before her marriage. She earns $16,000 a year working full-time as a word-processor operator. She no longer pays for day care, since her son is now in a Head Start program.

While she is struggling to stay afloat financially, Howard is comfortably in the middle class. He was earning $48,000 a year at the time of the trial and has received substantial raises since then. He still lives in the loft, only now he shares it with his new wife. Under the old law, the apartment would have been split between Lucy and Howard, since it was jointly held property. Lucy would probably also have been awarded alimony, as the mother of an infant.

Without question, women are discriminated against in divorce court. So concluded an extensive study on sex bias in the courts that was published last fall by the New Jersey Supreme Court. This past May, New York Chief Judge Lawrence Cooke appointed a 23-member panel to investigate similar claims about the New York State judiciary. The New Jersey study, based on U.S. Census reports and other reliable data, confirmed on a statewide scale statistics about the economic consequences of divorce that many experts think apply nationwide. New Jersey has had an equitable-distribution law for more than a decade.

"On a national scale," the study found, "divorce portends long term, deepening poverty for a large proportion of women and their custodial children." Conversely, the study showed that the economic status of divorced men "appears to follow a normal upward course with increasing age and experience." Other studies have found the financial impact to be immediate: Lenore Weitzman, a sociologist at Stanford, discovered that a woman's standard of living generally falls by 73 percent in the year following a divorce, while a man's typically rises by 42 percent.

The New Jersey study cited a number of ways in which the courts contribute to this situation. Judges make an assumption—"both biased and factually inaccurate"—that divorced women often remarry and thus regain lost economic

THE NEW MEDIATORS

STEVEN SYKES IS A MANHATTAN lawyer who had been earning $200,000 a year from his business-law practice when Janet, his wife of 23 years, decided to leave him. Because of new developments in his specialty, Steven's income suddenly dropped by half, a fact that Janet couldn't accept. For two years, she spent nearly $10,000 going from one matrimonial lawyer to another, fighting for a maintenance settlement that her husband insisted was unrealistic.

"I felt as if I was being torn apart limb from limb," said Steven, who had spent a fortune on his own lawyers. "Then one day, I saw an ad in *Newsday* for a divorce-mediation center on Long Island."

Divorce mediation is a new social service that has emerged in the past few years, partly in response to the public desire for more humane and non-adversarial methods of making divorce and separation agreements and partly in an attempt to free up the courts through alternative means of resolving disputes. Although New York State lags behind many others in the practice of divorce mediation, it is catching up fast.

"Everybody's becoming a divorce mediator," said Adele Lerman Janow, a Westchester speech-and-language teacher who has just completed a twelve-week course in divorce-mediation training at the Family Institute of Westchester. "Things will be much better when mediators have to be licensed."

"These people are not professionals," warned Irvin H. Rosenthal, whose New York law firm, Rosenthal & Shays, specializes in matrimonial law. "They have no license, no degree, no training, and no criteria. Anybody can call himself a divorce mediator."

Does mediation work? It did for Steven and Janet Sykes. They went to Lenard Marlow, a former matrimonial lawyer who now operates five offices of Divorce Mediation Professionals in the metropolitan area. "It was like dragging her to the dentist," Steven recalled, "but she was reassured because the mediator was so obviously competent. He cut through that reach-for-the-moon attitude we had gotten from our lawyers and came up with much more reasonable figures."

The crux of the settlement—reached after a series of consultations that cost $2,500—involved an escalation clause that increased the amount of Janet's maintenance as Steven's income rose. Sounds simple.

"Sometimes the issues *are* simple," said Marlow. "But a couple often can't see that, because every time they sit down and try to talk rationally, their personal hurt, disappointment, anger, and fear get in the way. Mediation helps resolve these emotional problems so they can get to the issues."

John M. Haynes—whose *Divorce Mediation: A Practical Guide for Therapists and Counselors* is considered by many mediators to be the definitive handbook on the subject—suggests that mediation begin with a one-hour orientation meeting, followed by a series of two-hour sessions to help couples draw up budgets for their future needs; identify, evaluate, and divide their assets; and decide parenting issues. At his Family Mediation Services, an average mediation takes twelve to fifteen hours, at $100 per hour.

"Mediation is private and non-adversarial," said Haynes. "It helps restructure the two families that will emerge from the divorce."

MEDIATORS AGREE THAT children usually cause the most emotional stress in divorce. Barbara and John Whelan, a Long Island couple, had no trouble dealing with the division of their modest assets. But they were deeply divided over the welfare of their fourteen-year-old daughter, whose drug and alcohol problems were exacerbated by her parents' custody battle.

"It was a real dogfight," said Barbara, who maintained that her husband refused to acknowledge their daughter's problems. But he suggested they consult a mediator, who helped them reach a decision to place the girl in a drug-rehabilitation program.

While divorce mediation spares many couples some of the time, money, and anguish of adversarial legal procedures, it is very controversial. As matrimonial lawyers are quick to note, mediation is *not* a legal service. Responsible mediators acknowledge that the new approach is still so unstructured that anyone, regardless of qualifications, can practice it. Fees are arbitrary. Mediators tend to be better trained in psychology than law. "The mediator is primarily interested in getting an agreement," said lawyer Rosenthal, "not necessarily one that is fair, just, or in the best interests of the parties."

But, said Lorraine Marshall, an officer of the newly formed New York State Council on Divorce Mediation, "we're working hard to establish credentials, set minimum standards, and establish training programs."

When Helen and Colin Hardwick, a professional couple from New York, went into mediation, they had already agreed that because of the uncertain nature of Helen's work as a free-lance designer she would remain in the co-op that both would continue to own. The mediator, however, strongly suggested a three- to five-year limit on Helen's residency, advising Colin that "no attorney would file divorce papers" on a settlement that set no such parameters.

"The mediator was *forcing* me to sell the apartment and give up my only security," said Helen, claiming that with her small fluctuating income she could never buy Colin out at escalating real-estate prices.

Helen and Colin broke off negotiations with the mediator and went to their accountant. He showed Colin how he could raise money against his share of the apartment without having to force Helen to sell before she was ready. He solved their problem in 45 minutes for the price of a cup of coffee.

LAWYER EARL NEMSER SAID HE saw so much "pain and acrimony" in the matrimonial cases he handled for his Manhattan firm of Cadwalader, Wickersham & Taft that he devised his own informal system of mediation. In some cases, he hires separate lawyers, invites them to present five-page briefs and an hour's argument, and then delivers his own binding decision within a week. In one recent case, which involved issues such as alimony, child support, and the division of more than $1 million in assets, Nemser delivered his decision in two days, and the couple's legal fees were under $2,000.

"People are never happy with divorce settlements, whether they're made in court or in my office," said Nemser, who had spent more than $20,000 and suffered great personal anguish over his own divorce—without mediation. "But in my experience, the decision of a mediator is usually no more than 10 percent off what a judge would decide—and look at the time, money, and pain you save. I think it's unfortunate that people have to fight."

—Marilyn Stasio

ground. In fact, women remarry "significantly" less often than men do—and less than half as often as men after age 45.

Judges also assume that women can get good jobs and earn decent salaries. Yet even with good jobs, women are usually unable to match their ex-husbands' earning power. In spite of publicity about the new corporate woman, in 1983 the average woman still earned 63 cents for every dollar earned by the average man when both were working full-time. A study published last January by a senior census official found that women starting out in the job market today are being paid less, relative to men, than they were ten years ago.

Judges are not only unaware of how much women can or can't earn, the New Jersey study continued, but they also "lack accurate information" about the "costs of feeding and clothing a family, the availability and costs of child care, and the particular employment problems of the displaced homemaker." The researchers learned that judges rarely give a wife more than 30 percent of her husband's salary in combined maintenance (which he can deduct for tax purposes) and child support, thus leaving him with 70 percent for himself. As for jointly held marital assets, women rarely receive more than 35 to 40 percent, slightly more than the nationwide estimate of one-third. And, of course, under equitable distribution women no longer get alimony. The study found that many judges see rehabilitative maintenance as a short-term award even in the case of long marriages in which the wife has little chance of ever earning what her husband does. Finally, the report said, the courts are reluctant to award adequate fees for appraisal and accounting services, thus making it difficult for women even to make a case for truly equitable distribution.

Marriage License
This Deed

'My husband earns in the six figures," said a woman with two children, "and I'm on food stamps. It's an absurdity. It's been hell."

NORMA WIKLER, A SOCIOLOGIST AT THE UNIVERSITY of California at Santa Cruz who was adviser to the New Jersey task force, found that the myths influencing these decisions extend even to judges' misperceptions of the court's own awards. Judges interviewed in a 1979 study expressed the opinion that half the women in divorce cases are awarded alimony. The truth is that nationwide only 14 percent were being awarded alimony (according to census figures), and only 7 percent got it on a regular basis. As for child support, it is a "national disgrace," according to Democratic Representative Barbara B. Kennelly of Connecticut. Of the 4.5 million women legally entitled to such support, Kennelly said, fewer than half receive the full amount awarded them, and one-fourth receive nothing at all. Last August, President Reagan signed a bill sponsored by Kennelly that among other measures requires employers to withhold court-ordered support payments from a delinquent parent's wages.

Whether the same kinds of inequities exist in New York remains to be seen. "We try to be fair," said Stanley S. Ostrau, the acting supreme court justice responsible for all matrimonial cases in New York County. "We have the same foibles as everyone else in society. A judge brings to the process *himself*, whether he knows it or not. Let's see what Judge Cooke's report has to say and what effect it has."

The new poor are women and children. Sociologist Diana Pearce has characterized this trend as the "feminization of poverty." Two out of three adults classified as "poor" by the National Advisory Council on Economic Opportunity are women. Thirty-nine percent of all female-headed households are below the poverty level. (Only 7 percent of families with two parents are classified as "poor.") Thirty percent of these women have never been married, but almost 46 percent are divorced. A 1981 report by the National Advisory Council to President Reagan projected a grim future for women if this situation persists: "All other things being equal, if the proportion of the poor in female-householder families were to continue to increase at the same rate as it did from 1967 to 1978, the poverty population would be composed solely of women and their children before the year 2000."

"Property distribution—that was the deal," said NOW's Lillian Kozak of the equitable-distribution bill. "But the only woman who would possibly benefit from the distribution of property is one from a family of wealth." Where the man has a comfortable income, but relatively little property, the woman often suffers.

Suzanne Romano of Suffolk County lived with her husband, a chiropractor, for five and a half years. They have two children, ages three and six, and have been separated for two years. Under the terms of a temporary support order (they are not yet divorced), Suzanne gets $75 a week for herself and her two children. Her husband pays the $700-a-month rent on their apartment. Part-time work is hard to find in this area of high unemployment, so to augment her income, Suzanne sells Avon products and cleans houses. "I have three and a half years of college!" she said indignantly. "It's been hell. It's been food stamps. It's been absurdity. My husband earns in the six figures. My attorney is a man. My husband is a man. I can't put my finger on it, but there's something there."

Linda Carella, also of Suffolk County, thought of herself as a traditional, obedient wife. "When Nick said, 'Jump, Linda!' I did." The Carellas had been married for fifteen years and had two teenage children when Nick left in 1982 for another woman. The chain of retail shops he owned has been transferred to his girlfriend's name, and he now claims to be unable to pay the court-ordered child support of $50 a week. He does manage to take the children on outings in his boat, and he ostentatiously parks his new Trans Am behind the shop nearest Linda's house.

Linda has taken Nick to court repeatedly for nonpayment of child support and court-ordered mortgage and utility payments, but though several judges have reprimanded him—and threatened him with jail—he still pays only sporadically. (The fact that judges allow people to get away with this kind of flouting of the law is often harder to take than even the divorce itself. Karen Singer's husband also failed to pay regularly. "I believed in the law," she said. "But that this man would sit there in his black robe, with the American flag behind him, and fail to enforce the law . . . I was shocked.") Linda Carella believes an explanation for her situation lies in the fact that her ex-husband's lawyer is a powerful Republican in their small Republican town.

In the meantime, Linda has been in trouble with both the welfare and unemployment departments, each of which, on the basis of an anonymous tip—Linda is sure a friend of her husband's is behind it—has accused her of working while receiving payments. (She now earns $62.36 a week working part-time as a salesperson. This legally supplements the $101 a week she gets from welfare.) She has also been taken to court for defaulting on a $10,000 loan, which she claims she never signed. When she tried to bring charges against her husband for forgery (he is the co-signer), the police dismissed her complaint as a "marital problem."

The irony of her situation is that she's not even divorced yet. After a six-day trial, the judge said he wanted to reserve his decision pending a rereading of the transcript. Linda cannot afford to pay for the transcript, which would cost $2,700, and her husband has refused to pay for it.

She owes her lawyer more than $14,000. She owes the welfare department $250 in fines. The case of the defaulted loan is still pending. Her house is a shambles, the linoleum floors curling up, the lawn untended. The bumper sticker on her ten-year-old Pontiac says LOVE IS CHILD $UPPORT. That sentiment is apparently lost on her sixteen-year-old daughter, who has just moved in with her father.

MOST CRITICS FEEL THAT THE EQUITABLE-distribution law was designed to protect the small number of women who have a lot of money in addition to property—held either jointly or in their husbands' name. Does the law work for them?

Elizabeth Connell seems to be exactly the sort of woman who should benefit from the new law. Married for 30 years, with three grown children, she was granted a divorce from her husband, Daniel, in 1982 on grounds of abandonment. He left her for a woman the same age as his middle daughter. The Connells lived in an architect-designed house on a large woody lot in an exclusive Westchester suburb. Elizabeth had given up a promising career as an advertising copywriter to raise their three children.

Daniel Connell owns his business and earns between $150,000 and $200,000 a year. In addition, he reaps some less tangible benefits, including a permanent suite at an expensive Manhattan hotel (where he now lives with his new wife), trips, clothes, cars, and appliances, all at discounted rates. The judge found that Elizabeth's contribution as spouse and homemaker entitled her to half the business, an unusually generous judgment. "The judge's words were wonderful," Elizabeth said. The inequity arose when the money was actually distributed.

Elizabeth's accountant had testified that the business was worth more than $3 million. Daniel's experts valued it at $241,577. The judge determined that the value lay "somewhere between the two claims"—and set the amount at $480,000, awarding Elizabeth half of that. She believes her own lawyer, a man, was partially responsible for the judge's low valuation. The lawyer didn't energetically support her accountant's testimony because, he later admitted to her, he thought that since her accountant was a woman she must be merely a friend and therefore not fully competent to make an accurate assessment. (In fact, she was not a friend and was indeed a full-fledged professional.) Elizabeth fired the lawyer, in a split almost as bitter as the divorce itself. For her appeal, she has hired Joel Brandes.

THE CONNELL CASE IS WELL KNOWN AMONG lawyers, some of whom feel the judge's seeming inability to estimate the value of the business is another example of how the law—in the person of a judge—discriminates against women. But the most flagrant bias occurs when judges try to determine the value of a woman's services. "When valuation has to take place for other purposes, the court finds a way," said lawyer Harriet Cohen. "For instance, if a man's wife is killed, there seems to be some formula for determining what her services were worth. Or when two businessmen split, the court is able to make a valuation. The only time the court draws a blank is when a woman comes in and tries to put a value on her own services."

Elizabeth Connell cannot afford to appeal her case. When Joel Brandes filed a routine notice of appeal a year ago, Daniel Connell responded by stopping payment on $39,000 worth of checks, back payments owed his wife. He also refused to turn over the deed to the house, which had been awarded her—making it impossible for her to refinance the mortgage or sell the house to raise cash. (Such legal evasions are common: Karen Singer's husband "forgets" to sign his checks, causing delays. Howard Bartram pays child support on a monthly basis rather than weekly, which costs Lucy Reid about four weeks' worth of support payments a year. The judge sloppily wrote $60 a week on one form and $240 a month on another, thus allowing Howard to opt legally for the lower amount.) As a result, Elizabeth has no way to finance her appeal. Her lawyer's retainer is $25,000. Her transcripts alone will come to $12,000. "By withholding that money and the deed to the house, Mr. Connell is blocking my right of appeal," she said of her former husband.

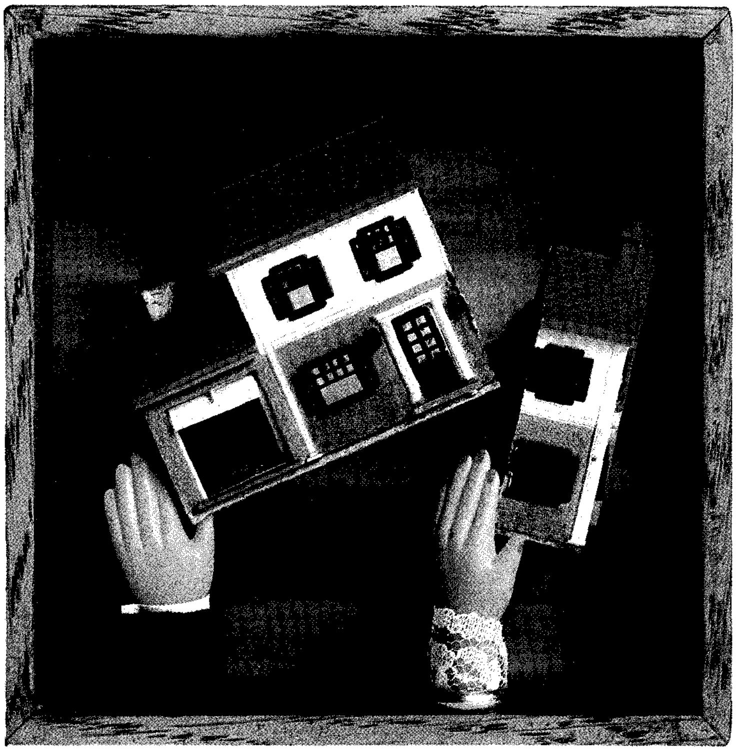
Her financial straits are further narrowed by the way the money she did get is being distributed. Her share of the business is being doled out piecemeal—in allotments of $200 a week for life, instead of in a lump sum. "For life" could add up to very little money if she or her husband were to die soon. She has no inheritance rights to the business (Daniel's new wife is his principal heir), and the $85,000 insurance policy on his life would in no way compensate for lost maintenance and her share of the business. The judge suggested that if she needed money "she should be able to supplement any income awarded her by her own earnings." Elizabeth is skeptical. "I'm 54," she said. "Who is going to hire me rather than my daughter?" She has recurrent nightmares of becoming a bag lady.

Elizabeth Connell has an open, broad, midwestern face and a fair complexion that flushes with indignation. She said she has put on 50 pounds since the divorce, out of worry and aggravation. "There's nobody you can trust," she said bitterly. "Not the man you lived with for 30 years and had three kids with, not your lawyer, not the judge."

There are, of course, exceptions to every sociological cliché. Just as there were men who made out pretty well under the old law, there are men who suffer under the new.

"In a divorce situation, life is one long negotiation," said a 45-year-old Manhattan advertising executive whose divorce will become final next January. Ken and Amelia Greenberg had been married for twenty years when they ended their marriage in what Ken likes to think was an "amicable" way. "We got married too young," he explained. "We ended up living parallel lives." They filed a separation agreement, which would enable them to get a "no-fault" divorce. The financial arrangements were negotiated by their two lawyers.

As Ken sees it, the settlement was equitable. "I don't have any problem with the law. I think if you've been married a long time, you should sort of divvy things up." The problem for him is that there simply isn't enough money to run two households. Ken earns approximately $90,000 a year. He pays $36,000 in maintenance and child support (the Greenbergs have two teenagers), as well as the $700-a-month maintenance on their Upper East Side co-op. The mortgage had already been paid off on the co-op, which Amelia got in the settlement. Ken got his profit-sharing plan. Their joint investments have been transferred to their children's names to pay for college. Ken pays for the children's summers—travel or camp—and for medical expenses. He is living in a sublet. The terms of Amelia's support will be renegotiated when the youngest child graduates from college.



Ken wants his ex-wife to get a job, to help out financially, but she refuses. "Her position is, Why should I, the one being left, have to change my lifestyle?" he said. As evidence that she *could* get a job, he cites her former employment: Among other jobs, before her children were born, she worked as a statistician to put him through graduate school.

> 'I think a lot of people would like to go through an amicable divorce," said one man. "But equitable distribution has forced them to fight."

Will he get married again? "Probably," he said. Does he think she will? "She's real, real angry. When I told her a few months ago that I was living with someone, she got upset. I think she thought I'd come back to her. She stopped dating." He paused. "There's more than one side to every story."

Lawyer Jeffrey Rifkin feels that his court-ordered settlement is "immoral." He and his wife, Loretta, lived with their three children—one is their own and two are from Loretta's first marriage but were raised by Jeffrey since they were babies. They had built a lavish house on 70 acres in a rural New Jersey suburb. During their ten years of marriage, the Rifkins accumulated about $1 million in assets. When they decided to separate, there was relatively little contention over the division of property. The value of Jeffrey's law partnership was negotiated by their two lawyers and divided. Loretta got the antique jewelry they had bought as well as most of their contemporary-art collection. "She took what she wanted. It was never negotiated," Jeffrey said. Their marketable securities and cash were divided up by what each had in his or her account: "The bulk was in hers. Some of it was gifts from her parents, but most of it was joint, on the grounds that if anything should happen to me she would need it to live on," he explained. She got the Porsche, the Ferrari, and the Volkswagen. He got the Alfa.

But once again, the problem was cash, and eventually a judge ruled on the stickiest issues. He awarded Loretta maintenance of $15,000 a year for life (which was $200 to $300 a month more than she had asked for, according to Jeffrey). He also awarded her $10,000 a year in child support. And, in a Solomon's judgment, he gave Loretta the house (worth $300,000) and Jeffrey the property surrounding it (worth $160,000). This means that she has to drive up his driveway to get to her house, which she doesn't live in anyway and which she'd like to sell but can't—it's too expensive, too far out of town, and too specialized for most buyers.

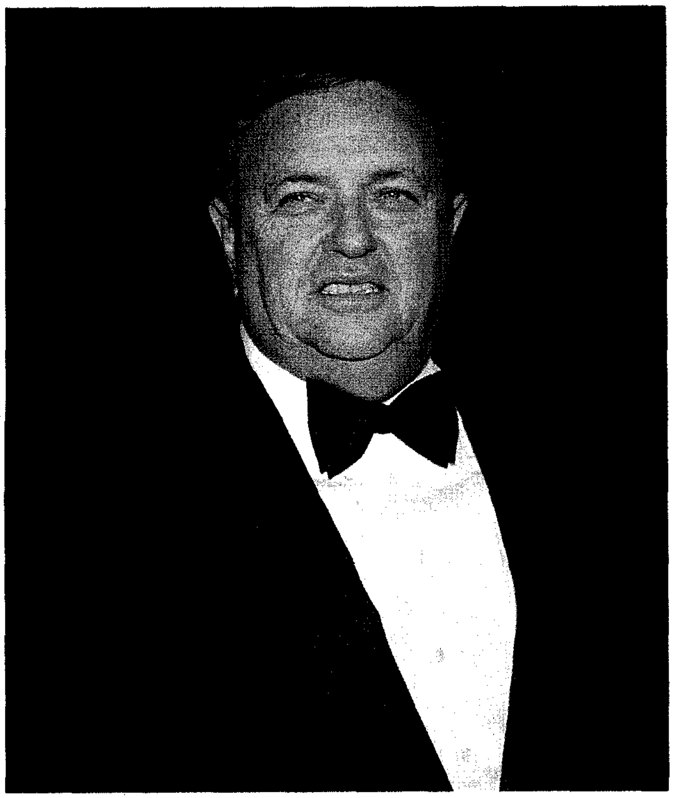
"She got stuff she didn't deserve and didn't want," said Jeffrey. "She didn't want the house. She wanted money." And it is the court-ordered maintenance that he thinks is "immoral." "I really feel strongly against supporting her for the rest of our natural lives." Loretta is 42. Her expenses are not appreciably higher than her husband's, in that she still receives child support from her first husband, and the Rifkins' daughter divides her time equally between her two parents.

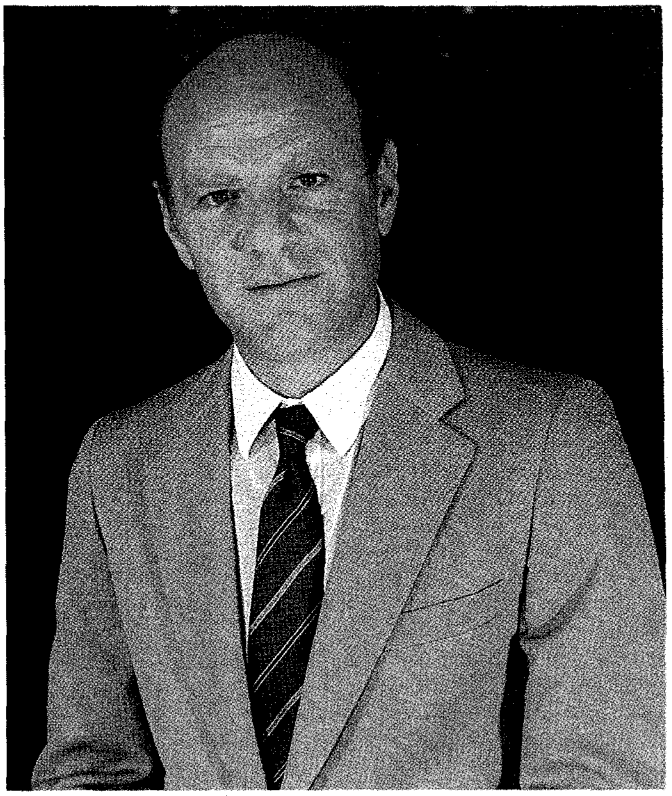
Jeffrey feels they should have settled things themselves, though when they tried to, the negotiations broke down. "There are two ways of looking at it: either it's a spitting contest over who gets the toaster, or it's an economic transaction. I think people can negotiate a lot better settlement than letting a judge decide."

IF ALL THIS MAKES DIVORCE SOUND LIKE A NO-WIN situation, that's because it is. Matrimonial lawyers suggest two steps that may make the inevitable—in the case of nearly half of all marriages—easier. Before the wedding, sign a contract specifying who gets what in the event of a divorce. This means you won't get more if you should later feel you deserve it, but also that you won't get less. Second, if at all possible, negotiate a settlement yourselves. You can almost always work out a more satisfactory agreement than a judge will. And for women contemplating divorce, many lawyers add a third piece of advice in this age of equitable distribution: Make sure you can support yourself and your children, because chances are you won't get much help. ■

SON OF HOLLYWOOD'S

BEHIND THE QUAKE AT PARAMOUNT THAT ROCKED THE BUSINESS





WHEN WE LEFT PARAMOUNT'S chairman, Barry Diller, and its president, Michael Eisner (*New York*, July 30), you may remember, they were Hollywood's hottest stars. Well, nothing lasts forever. Still, stars do usually last until they cool off. Why Diller and Eisner didn't last at Paramount—both quit suddenly three weeks ago as the studio was recording record profits—is the liveliest Hollywood drama since *Indecent Exposure*.

One part has to do with a fellow named Martin Davis, who apparently didn't think Diller and Eisner were so hot—even if Paramount was earning a fortune. Davis matters because he is chairman of Gulf & Western, which owns Paramount. A second centers on how Diller and Eisner felt about not being appreciated by Martin Davis. That matters because their contracts happened to be up for renegotiation. A third concerns a company called Walt Disney Productions, which has lacked a visionary leader since the death of its legendary founder eighteen years ago. That matters because Walt Disney was always a hero and an inspiration to Michael Eisner.

The last twist turns around a rotund man named Marvin Davis (that's Marvin, not Martin), who considered Barry Diller hot enough to be his partner. That matters because Marvin Davis is a billionaire who owns another troubled movie company with a fabled name—Twentieth Century Fox.

In midwinter, Marvin Davis asked Diller to come and run Fox. Diller mulled over the offer, thought better of it briefly, tried not to think about it for a while, thought about it again when things got worse at Paramount, and finally decided it was an offer he couldn't resist. At midday on Saturday, September 8, Diller called Marvin Davis in Denver to accept. On Monday, September 10, shortly after five o'clock in Los

Photographs: left, Sonia Moskowitz; center, Harry Benson; right, Larry Barns.

HOTTEST STARS

BY TONY SCHWARTZ

When Gulf & Western chairman Martin Davis (right) began to intervene in the empire of Paramount chairman Barry Diller (near left), an offer from Marvin Davis (far left) to run Twentieth Century Fox began to look irresistible.

Angeles, Diller called Martin Davis in New York to resign.

With those two calls, Diller set in motion an executive shuffle seismic even by Hollywood standards. Already, three studios have replaced their chief executives. By the time everything shakes out, dozens of lower-level executives will also choose up sides. The new teams will then throw out the expensive old development deals of their predecessors in order to announce expensive new development deals of their own. In the end, everyone who was anyone in Hollywood will get richer making the same movies they would have made before, except at different studios.

What a story! What a concept! It ought to be a picture.

THE TALE ACTUALLY BEGINS with a tragedy. On February 19, 1983, Charles Bluhdorn, founder and chairman of Gulf & Western, suffered a massive heart attack and died while flying home from a business trip to the Dominican Republic. He was 56. Even as Bluhdorn's body was being flown back to New York, a fierce struggle to succeed him was taking shape within G&W. Four days later, a dark-horse contender named Martin Davis, the G&W executive with the closest personal ties to the Bluhdorn family, emerged the winner.

Executive vice-president of the company at the time, Davis, 57, had helped engineer G&W's purchase of Paramount two decades earlier, and had spent several years as the New York–based executive in charge of the studio. Over the years, he'd risen through the G&W ranks, earning a reputation as the executive who did Bluhdorn's dirty work inside the company and promoted him outside the company to Wall Street analysts. When Bluhdorn died, one of Davis's most powerful supporters for the top job was Barry Diller. He, too, had close personal ties with the Bluhdorn family and felt he was acting at least partly on their behalf.

Diller and the Bluhdorns would come to regret the choice. Soon after taking over, Davis moved to restructure the company that Bluhdorn had built in his own buccaneer image. In order to reduce the G&W debt, Davis sold off the huge stock portfolio Bluhdorn had accumulated. Then he began to sell off various companies that Bluhdorn had bought up over the years, and consolidated the remaining ones into three operating divisions. One was called Entertainment and Communications, and Davis chose Diller to run it. That gave Diller responsibility not only for Paramount but also for Simon & Schuster, Madison Square Garden, and Sega, a video-game company.

Nearly overnight, Davis began to transform a loosely run, entrepreneurial company with a faintly unsavory image into a far more structured, managerial corporation run by the numbers. Wall Street responded favorably to the changes. In the course of trimming 100 corporate jobs, Davis eliminated many of the executives who hadn't been loyal to him. ("Nobody resigned voluntarily,"

THE SPLIT: *As the distance grew between Marty Davis in New York and Paramount's executives in Hollywood, the chief beneficiary was Frank Mancuso, the only top Paramount executive based in New York.*

Davis told *Fortune,* in a recent article titled "America's Toughest Bosses.") Davis also moved to reduce the perquisites of Bluhdorn's wife, Yvette, who continued to serve on the board of directors and controlled nearly 4 million shares of the company. Davis ordered that the telephone tie line between her home and G&W be cut off and her car and driver taken away. He also reduced G&W's support for one of the Bluhdorn family's favorite philanthropic projects, an arts center they had founded in the Dominican Republic.

Diller, meanwhile, had barely turned 41 at the time of his new appointment, and his expanded role fueled speculation that he might be in line to succeed Davis. Diller is nothing if not ambitious, and it was widely assumed he encouraged the speculation. Actually, he was soon telling his closest friends that he "shuddered inside" at the prospect of life as a New York-based corporate chief executive. And while he liked his increased reach as a group vice-president, he found many of the position's responsibilities tedious. "Barry would complain," says one friend, "that he just wasn't interested in attending board meetings and filling in top management on what lower management was up to." Davis, in turn, was unhappy that Diller was not devoting more attention to his new responsibilities.

What Diller liked even less was the tight, formal structure Davis seemed to favor. Imposing that on an entertainment company, Diller felt, was a prescription for disaster.

For the first time in nearly ten years at Paramount—with his contract up in less than a year—Diller began seriously to consider leaving. Working for another public company didn't seem appealing, and Diller began to think about going into business for himself. Privacy was a factor. Diller hated the fact that his earnings were a matter of record in a public company. Moreover, while he was exceptionally well paid—$2.5 million last year—he traveled in even grander circles. Money not only mattered for what it could buy but was a symbol of success. Nearly all of Diller's friends—including David Geffen, Calvin Klein, Warren Beatty, and Mike Nichols—earned much more than he did.

At the same time, Michael Eisner, 42, was experiencing misgivings of his own. In 1976, Diller had lured Eisner to Paramount from ABC, where they'd first worked together. At Paramount, they had managed to build the most consistently successful studio in Hollywood—spending less than competitors and interfering more in the moviemaking process. In choosing movies, Eisner was the enthusiast with the kid's heart—champion of such hits as *Raiders of the Lost Ark* and *Grease;* Diller was the skeptic and the critic, saving his passions for more highbrow projects, such as *Reds* and *Ordinary People.* By last fall, after a year of movies ranging from *Terms of Endearment* to *Flashdance,* the studio was having it both ways: unprecedented profits and a good share of critical plaudits.

Still, Eisner felt increasingly uneasy about Martin Davis. It had been Bluhdorn's habit to call Eisner (and Diller) constantly, sometimes to lavish praise for a success, other times to rant and rave about a failure. They were like family—often unhappy family, but still family. In contrast, Eisner rarely heard from Davis. That wasn't so bad, but what disturbed Eisner were the reports he began hearing that Davis disliked him and was saying so openly.

ONE OF THOSE DAVIS spoke with was Jeff Katzenberg, Paramount's 33-year-old head of production. During a trip to New York last October, Katzenberg stopped off to see Davis, fully expecting an enthusiastic reception. No sooner had they sat down than Davis launched into a critique of Hollywood generally and the team at Paramount specifically. Katzenberg himself was "a little Sammy Glick" who gossiped too much and wasn't very creative. Katzenberg was more startled than upset by the tirade. Davis also said that he understood Katzenberg, Diller, Eisner, and Frank Mancuso were prepared to go to the Gulf & Western board and try to get Davis thrown out. Katzenberg couldn't believe Davis was serious. He told him that if he thought Paramount's top management could agree on anything, Davis really didn't know them.

The problems with Davis contributed to the increased friction between Diller and Eisner. Never friends, they'd managed to remain together despite frequent and loud disagreements because, in the end, they trusted each other more than they did anyone else, and also neither was certain he'd be as successful without the other. But by last fall, Diller seemed to Eisner more curt and contentious than usual, and Eisner felt frustrated that Diller seemed so unapproachable on the subject of Davis.

"What has Marty got against me?" Eisner said at one point. "He doesn't even know me. Why don't you explain to him that I don't do coke and go to wild parties?"

"You're too sensitive," Diller responded, not letting on that he, too, was unhappy. "Just let me handle it. What's important is that he's leaving us alone."

As the distance grew between Davis in New York and Paramount's executives in Hollywood, the chief beneficiary was Frank Mancuso, 51, the only top Paramount executive based in the Gulf & Western headquarters in New York. Third in command, Mancuso was responsible for the marketing and distribution of Paramount's movies and was widely considered the best in his field. As president of Paramount's motion-picture division, he was below Eisner in rank but in practice had long reported directly to Diller.

Mancuso also officially had a voice in picking the movies Paramount made, but his opinions were not accorded much weight in California. On the other hand, Mancuso, according to studio executives, was increasingly making marketing decisions without consulting Diller, Eisner, or Katzenberg.

The resentments between the East Coast and West Coast grew.

Diller and Eisner steadfastly maintained that the selection of material—an imprecise, instinctive process—was the key to Paramount's consistent success. Davis felt that Mancuso's marketing and distribution operation was at least as critical a factor.

Mancuso declined to be interviewed for this story, but Davis says that he and Mancuso had similar visions for Paramount's future. "Gulf & Western is becoming a marketing-driven company across the board," says Davis, "and Mancuso's skills in that area are unparalleled." Davis isn't troubled by Mancuso's lack of experience in selecting movies. "Frank understands creativity," says Davis, "and he's creative himself."

Mancuso was also more compatible with Davis than were his West Coast counterparts. Low-key, meticulous, conservative, and courtly, Mancuso's style contrasted particularly with Eisner's—which is loose, informal, and irreverent.

By the fall, Davis was pressing Diller to increase Mancuso's responsibilities.

Diller and Eisner's goal was to move the marketing and distribution offices to California, giving them more direct authority over Mancuso's operation and consolidating the whole company in one place. Mancuso fought the move, and it remained unresolved. Meanwhile, Diller deflected Davis on the Mancuso issue by saying that he wasn't about to tamper with the lineup of a winning team. The pressure from Davis mystified him. "I can understand Marty saying we're crazy or that he doesn't like us," Diller told a friend. "But why interfere when it's working? He ought to just be praying that it continues the same way." But to Davis, that success wasn't sufficient. "What worked in the past," he says, "won't necessarily work in the future."

IT ISN'T CLEAR JUST WHEN DILLER first met Marvin (not Martin) Davis socially. But sometime in the winter, Davis asked Diller to run Twentieth Century Fox in return for an equity position in the company. (Rumors have put the figure between 5 and 10 percent, but no numbers have been made public.) On the face of it, they were scarcely a perfect match: Diller is slightly built, somewhat standoffish, elegant in appearance, and elitist in his tastes; Davis is bearishly immense, effusive, and an unabashed fan of movies like *Six Pack* and *Rhinestone*. But there are no odd couples in Hollywood, only marriages of convenience. Diller had already survived a decade working for another blustery tycoon at G&W, and Davis needed a proven executive to turn his studio around. He had bought Fox for $722 million in 1981, and the company had been losing money ever since under the direction of chairman Alan Hirschfield.

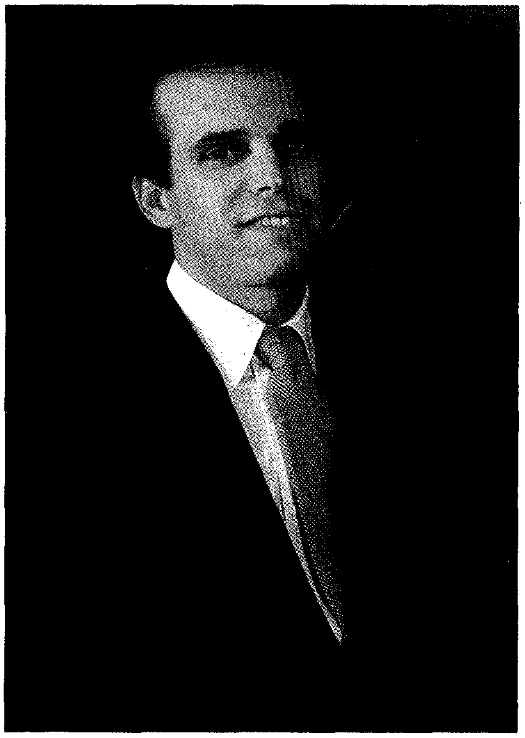
Around the time Diller began talking with Davis, Eisner was approached by his former employers at ABC about returning to start a new feature-film division. The offer was appealing, but Eisner put off pursuing it, still hopeful that things would work out at Paramount. Meanwhile, he kept his options open by continuing to work, as he had since shortly before Bluhdorn's death, under a contract that could be canceled by either side on 60 days' notice.

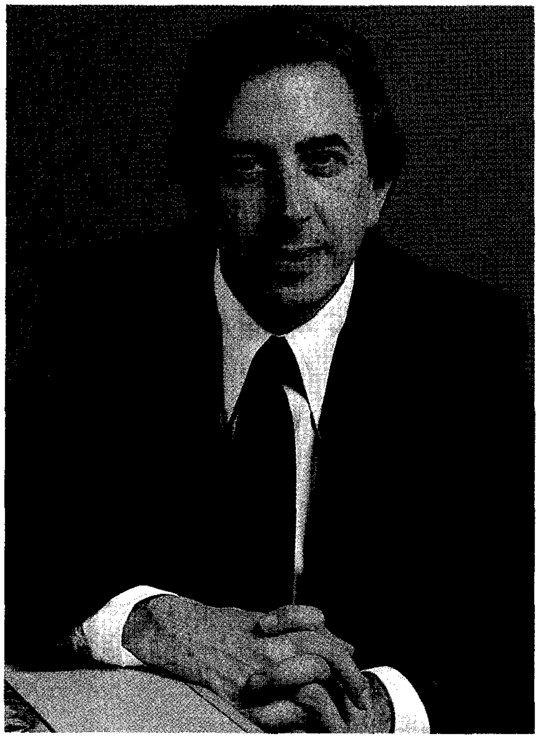
For all the internal chaos at Paramount, the company's enormous success began to prompt media attention. *Newsweek* jumped in first in April, just before *Terms of Endearment* swept the Academy Awards, with a story that began, "Now, the award for best all-around movie studio. The nominees: Paramount Pictures ... Period." *BusinessWeek* was next, with an article in early June titled "How Paramount Keeps Churning Out Winners." Then came a laudatory profile of Frank Mancuso in the June 27 *Wall Street Journal*. Around the same period, I got into the act, drawn by Paramount's track record but as unaware as my fellow reporters of the conflicts simmering underneath. *New York* published my story on July 30. The cover pictured Eisner and Diller, with the headline HOLLYWOOD'S HOTTEST STARS. The story described a duo that almost no one in Hollywood enjoyed doing business with but nearly everyone respected.

In New York, Martin Davis read the article with displeasure. "Annoyed and disappointed," he felt that it gave too much credit to Diller and Eisner and too little to the team around them. In particular, Davis felt that Mancuso's marketing operation deserved more credit. Davis denies that he was upset at not being mentioned himself, but does observe, "Without Gulf & Western, there would be no Paramount." Meanwhile, Mancuso was piqued by at least one of Eisner's quotes: "It's great to have good marketing, and I think we have the best," Eisner said, "but you don't need it to sell *E.T.*, and it won't help if you're selling *The Pirate Movie*. This is a business based on ten to twelve decisions a year. They are very important. Nothing else is close." Mancuso circled the quote and sent copies to Eisner, Diller, and Katzenberg with a sarcastic note attached.

As Diller began hearing reports filter back that Davis was referring to him and to Eisner disparagingly, the September 30 expiration date for Diller's contract was drawing close. Davis had mentioned renewal several times, but Diller had politely put him off, and Davis had not pressed. Diller says that during those discussions he told Davis several times that he was considering other offers. In order to settle the issue, Davis suggested in early August that he come to Los Angeles after Labor Day and that he also spend some time with other members of the Paramount team.

Davis and Diller had yet to discuss any specific terms for renewing his contract. Davis says that while he wanted Diller to stay on, he would not renew Diller's contract until a second issue, reorganization, was resolved. Specifi-





Martin Davis was at first highly critical of Paramount production chief Jeff Katzenberg (near right), but changed his mind. The only top Paramount staffer he always spoke glowingly of was marketing boss Frank Mancuso.

Photographs: left, Harry Benson; right, Andy Levin/Black Star.

THE BIG CHILL: *"Well, I guess Marty's going to try and rewrite history now," Diller said. "Last month, he was singing our praises to the shareholders. Now, suddenly, we aren't so great after all."*

cally, Davis says he still wanted Diller to increase Mancuso's responsibilities and to make it official that Mancuso did not report to Eisner. Aware that any changes could prove unacceptable to Eisner, Diller continued to resist discussing reorganization. Davis also says that he was unwilling to consider renewing Diller's contract on comparably favorable terms. Diller and Eisner's compensation—above a base salary—was tied to performance. For fiscal 1984, based on a record $150-million pre-tax profit, Diller's bonus exceeded $1.8 million and Eisner's $1.5 million.

Davis contended that too much of the total bonus pool—31 percent to Diller, 26 percent to Eisner—was being divided between the two top executives. The result, Davis maintains, was that the other executives in the pool were not getting enough and were growing resentful. If so, the resentment was not unanimous. "Percentages and dollar figures are irrelevant here," argues a top Paramount executive who remains at the studio. "The point is that within the motion-picture industry, given the level of Paramount's success, Barry and Michael's compensation wasn't out of line. They'd built the company up, and traditionally the guys who make the choices receive the biggest share of the profits. Even so, by industry standards, the other executives here are also very well compensated."

IN EARLY AUGUST, EISNER WAS approached about another job: heading Walt Disney Productions. He was immediately interested, not just because of his problems at Paramount but because he considered his tastes and the Disney tradition a perfect match. Eisner's first success had been in children's programming at ABC, and he'd gone on to program such cartoonish hit shows as *Happy Days* and *Laverne & Shirley* in prime time. At Paramount, he'd championed movies in the same mold, including *Flashdance* and *Footloose*. One of the few philanthropic boards Eisner joined was the California Institute of the Arts, founded by Walt Disney, and it was there that he met Walt's nephew Roy Disney—the first person to approach him about the Disney job.

In mid-August, Eisner asked Diller point-blank whether he intended to remain at Paramount. Diller finally fessed up: "Fifty-fifty," he replied. It was an awkward period. Both men were negotiating to leave Paramount while making decisions for the studio as if they intended to stay. They made a deal in August with two of Hollywood's most coveted moviemakers—Steven Spielberg and Barry Levinson—to produce and direct, respectively, a movie called *Young Sherlock Holmes*. They agreed to an exclusive and expensive production deal with independent producer Leonard Goldberg, who had done *Wargames*. Eisner continued negotiations on an exclusive deal with Paramount director Jim Brooks, who wrote and directed *Terms of Endearment*.

Marty Davis arrived in California late on Labor Day, September 3. The following morning, Diller drove over in his station wagon to pick up Davis and G&W general counsel Donald Oresman at the Beverly Hills Hotel. Diller and Davis spent an hour in Diller's office on the Paramount lot discussing his contract but made no progress. Davis then said that he'd like to chat with some of the other Paramount executives. One of the first meetings was with Eisner, and again it was chilly.

Davis told Eisner that the bonus-pool split was unfair, and that Eisner and Diller were being paid too much money.

"I think you're being paid too little," Eisner shot back.

When Davis sat down with Katzenberg, he took a different tack, reversing his earlier criticisms. "They were unwarranted," he told Katzenberg flatly. "I relied on third parties, who did a very effective job of downgrading you. Now that I've had a chance to make my own judgment, I realize I was misled. I withdraw the negative things I said. I think you have a superb future." Katzenberg was as startled by the sudden praise as he had been by the original attack.

The next night, Diller took Davis, Oresman, and their wives to a screening of *Amadeus* in Westwood, and then to dinner at Matteo's, a nearby Italian restaurant. The conversation was purely social. Davis mentioned that he would appreciate a chance to meet informally with the two-dozen top Paramount executives. Although Diller was leaning increasingly in the direction of the Fox job, he felt he had no choice but to oblige Davis and suggested that the occasion be at his home on Friday evening.

Davis also suggested that because they hadn't yet resolved Diller's contract, they do so the following week, when Diller was scheduled to be in New York anyway. Diller referred to the Fox offer indirectly, telling Davis—and later Oresman—that "I have a big decision to make this weekend."

On Friday morning, Eisner met with Davis for the second time. The Disney board of directors was meeting that afternoon, and Eisner thought they might vote to offer him the chairman's job. He decided it was time to let Davis know about the possibility. Davis told Eisner he appreciated being apprised, and that he wouldn't stand in the way of Eisner's taking the job. As it happened, the Disney board only got around that day to removing its current chief executive, Ron Miller. Eisner's situation remained up in the air.

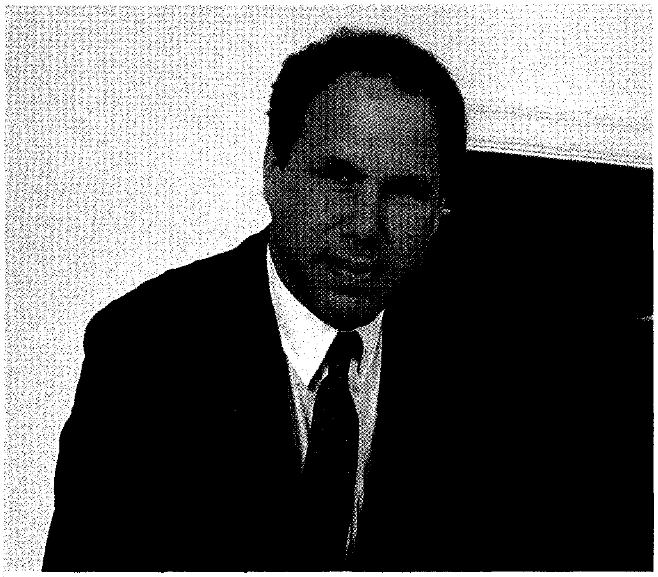
That evening, Marty Davis chatted at least briefly with most of the Paramount executives gathered for the buffet dinner at Diller's home. In several of the conversations, Davis singled out for praise the one key executive not present: Frank Mancuso.

ON SATURDAY MORNING, Eisner drove his son to Santa Barbara for his first tennis tournament. Aware now that Diller was about to make his decision, Eisner shuttled between the court—where his son was winning a two-set match—and a pay phone, checking with Diller back in Beverly Hills for status reports. Diller was spending the morning alone, much of it on the phone in the glass-enclosed bedroom of the guest quarters he'd recently built on a hill overlooking his main house.

At some point that morning, Diller made his decision. At mid-afternoon, he called Marvin Davis in Denver to say he would accept. Eisner told Diller that he expected to resolve his own situation shortly, and he hoped that Diller might wait a few days before resigning. Diller said he intended to fly to New York and tender his resignation in person that Tuesday, at the meeting with Marty Davis he'd scheduled the previous week.

ON MONDAY, SEPTEMBER 10, Marvin Davis asked Alan Hirschfield to fly to Denver. When Hirschfield arrived, Davis explained that he'd decided to hire Diller. Hirschfield agreed to a deal in which he'd resign his chairmanship at Fox and enter into an investment-banking partnership with Davis.

Hirschfield returned to Los Angeles the same afternoon and told several of his closest colleagues what had happened. Just after five o'clock, Fox issued a brief press release saying that Hirschfield had resigned and that a successor would be named shortly. Diller, all set to get on a plane for New York, suddenly had second thoughts. What if the news of his appointment leaked out and Martin Davis heard it while Diller was en route? He decided he had to call. At 5:15 P.M. (8:15 in New York), Diller picked up the phone and dialed Marty Davis.



Unwilling to report to Mancuso, now chairman, Michael Eisner resigned and quickly became the boss at Walt Disney Productions.

"Where are you?" said Davis when he heard Diller's voice.

"I'm here," Diller said. Davis could tell from the connection that "here" did not mean New York. Diller then told Davis about Hirschfield's resignation and his decision to accept the Fox offer. Davis says that he was completely taken by surprise. In any case, he recovered quickly and turned his attention to how the announcement would be handled.

"Normally, we go in tandem on these," he told Diller. "You announce your plans, and we announce ours at the same time." Diller said that would be no problem, since only a handful of people knew about the Fox appointment and he was confident that none of them would leak it.

SHORTLY AFTER 9 P.M., DAVIS called Eisner at his home in Los Angeles and asked him to fly to New York immediately. Eisner, who had a meeting scheduled for the following morning with a key member of the Disney board, decided to buy time. "I can't come tonight," he said. "It's my son's first day of school tomorrow." Then Davis suggested Eisner fly in the following afternoon. Eisner said he saw no point in making the trip if Davis had already made up his mind.

"Are you going to ask me to report to Mancuso?" Eisner asked.

"The only thing I've decided," said Davis, "is that Art Barron is going to be in charge of the Entertainment and Communications Group [Barron had been executive vice-president of the group]. Nothing else is set." Eisner was skeptical, and Diller urged him not to make the trip.

But refusing to go might represent insubordination, and Eisner did not want to put himself in that position. According to a clause in his contract, if Diller left the company and Eisner was not offered Diller's job, Eisner had the right to leave—and then be entitled to deferred compensation that would effectively pay off the $1.25 million Paramount lent him to buy his house.

ON TUESDAY MORNING, Eisner called Davis again and suggested that they try to settle the issue on the phone. By then, the New York *Times*, quoting anonymous sources, had printed a story saying that Diller planned to move to Fox, thus quashing Davis's hope of making the Paramount transition appear orderly. Davis told Eisner he couldn't negotiate by phone, but assured him that no decision about the top job had been made.

At two that afternoon, Eisner and Katzenberg boarded a Pan Am flight and headed for New York. They landed in New York at 11:30 P.M. and called Davis at his G&W office. He told them to come right over. Shortly after midnight, Eisner walked into Davis's office; Katzenberg waited outside. Davis asked if Eisner would be willing to report to Mancuso. Eisner said he would not. "I'll have to sleep on it," Davis said. "I haven't made any decisions. I'll give you an answer in the morning."

Eisner emerged from Davis's office shortly after 1 A.M. Several top G&W executives were hanging around. While Katzenberg went in to meet with Davis, Eisner joked with the G&W execs about the high drama of it all. Davis, meanwhile, pressed Katzenberg—who'd been hired a decade earlier by Diller, and had spent most of the past six years working most closely with Eisner—for a commitment beyond the December expiration of his contract. The best response, Katzenberg quickly decided, was no response. He asked Davis not to force him to give an instant answer.

BY THE TIME KATZENBERG RETURNED to his hotel suite at the Regency, it was nearly 3 A.M. Just as he was about to enter the hotel lobby, Katzenberg noticed a stack of *Wall Street Journals* that had just been dropped off; he picked one up. It was the next morning's edition, Wednesday's, and Katzenberg flipped to the second front page to read about the events at Paramount. To his astonishment, the article quoted "G&W executives" as saying that Frank Mancuso would be named chairman of Paramount later that day. Katzenberg raced upstairs to his room, called Eisner at the nearby Mayfair Regent, and began reading out loud. The story had obviously been given to the *Journal* the previous afternoon, even before Eisner and Katzenberg arrived in New York. Davis denies he was the source for the *Journal* story and maintains that when Eisner arrived in New York, he was still only "80 percent decided" on Mancuso.

The article also quoted Davis as being dissatisfied with certain aspects of Paramount's recent performance, conveying the impression that the departure of Diller and Eisner was not entirely unwelcome—and that they wouldn't be missed. Eisner called Diller at one in the morning California time to tell him about the article.

"Well, I guess Marty's going to try and rewrite history now," Diller said. "Last month, he was singing our praises to the shareholders. Now, suddenly, we aren't so great after all."

Davis was quoted in the *Journal* article, for example, as saying that Paramount was not producing enough movies and ought to be taking more advantage of its strong distribution system. What that omitted was the fact that for each of the past three years Paramount had earned a higher share of box-office revenues than any other studio in Hollywood—and a higher return on equity. Davis was also described as being disappointed with the failure of Paramount's television division to sell more prime-time series to the networks. It was a

Photograph by Harry Benson.

"To me, sambuca is like an opera. Magnificent when it's perfect. Tragic when it's not."

—Lionello Stock (1866-1948), Founder of the House of Stock

In Trieste, Italy, the tasting of the Bora® Sambuca draws near. But before Stock's Master Distiller makes his final judgement, he pauses and reflects on the day he first caressed the tender leaves of the sambuca plant and relished their young fragrance. His nod pronounced them mature and ready.

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A House made not of brick and stone but of tradition.

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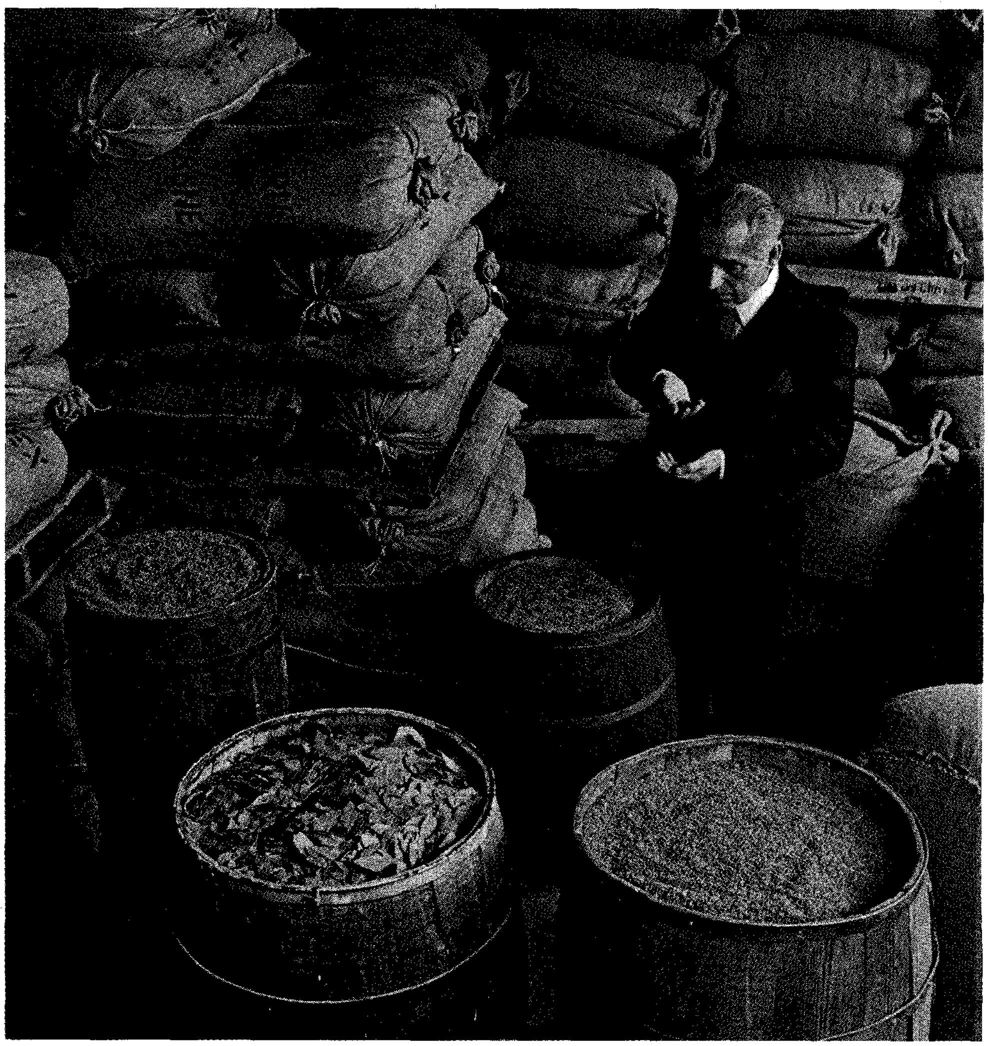

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If Lionello could only taste his exquisite Bora Sambuca today, he would surely say, "Bravissimo."

SINCE 1884
The House of
STOCK
An Italian Tradition

Imported Bora Sambuca. 84 proof. © Schenley Imports Co., NY, NY, 1984.

THE FINAL ACT: *Davis told Eisner that he'd chosen Mancuso, and asked again if he would stay at the studio. Eisner said no. Eisner's resignation statement omitted mention of Davis or Gulf & Western.*

reasonable criticism—but Davis didn't mention that Paramount remains the most successful producer of off-network syndicated shows such as *Entertainment Tonight,* and that two of its ongoing prime-time network series—*Cheers* and *Family Ties*—had been sold in syndication this summer.

Diller and Eisner were most upset by the figures quoted in the *Journal* story indicating that the studio's operating income had been declining steadily since 1979. It is easy to interpret the figures that way, but only because under G&W's accounting procedures, a considerable percentage of Paramount's profits are credited to the parent corporation. Adding those figures in—which G&W chief financial officer Michael Hope says is the way to measure the studio's actual profit—Paramount's pre-tax income increased from $88 million in 1979 to $100-million in 1983 to a record $150 million for 1984.

AT SEVEN O'CLOCK ON Wednesday morning, after just two hours of sleep, Katzenberg met over breakfast with his new bosses, Mancuso and Barron. Katzenberg told them that Eisner had a right to be enraged by the *Journal* article, and that upsetting him wasn't in Paramount's interest—even if Eisner ultimately left the company.

At noon, Eisner met with Davis and asked that his bonus—$1.55 million—be drawn immediately and that a check be delivered to his office. Davis said fine. Davis told Eisner that he'd chosen Mancuso, and asked again if Eisner would consider staying on in a new role. Eisner said he would not. At 3 P.M., Gulf & Western made the announcement official, and Eisner simultaneously issued a separate statement of resignation. Eisner's statement omitted any mention of Davis or Gulf & Western. "The untimely death of Charles Bluhdorn and this week's resignation of Barry Diller," it said, "marked a period in my life to move on. I will always be indebted to both men."

Davis's official comments about Eisner were laudatory. "Michael Eisner," Davis was quoted as saying, "is universally recognized as one of the great creative figures in the business."

Among Eisner's first offers was one from Diller asking him to come to Fox. Eisner said he would consider it seriously. "We've gotten along better the last week than we did the whole last year," he joked. But at least two other major studios were also making offers. Meanwhile, his negotiations for the chief executive's job at Disney were continuing. Eisner spent Thursday returning phone calls, intending to return to Los Angeles that evening. Late in the day, however, he received a dinner invitation from Arthur Krim, chairman of Orion Pictures and former head of United Artists, whose entire top management had resigned six years earlier to protest interference from its parent corporation, Transamerica. Eisner couldn't resist the opportunity to compare notes, and during the first part of the evening, that's what they did. But later, the conversation shifted to the research that Krim's wife, Mathilde, a scientist, was doing on AIDS. It suddenly occurred to Eisner just how trivial his own drama seemed compared to the horror stories he was now hearing.

Katzenberg, meanwhile, flew back to Los Angeles on Wednesday night with Mancuso and Barron. On Thursday, the first order of business was to screen for the first time a rough cut of the studio's most promising Christmas movie, *Beverly Hills Cop.* The movie features Eddie Murphy, whom Paramount has under exclusive contract, and was produced by Don Simpson and Jerry Bruckheimer, the team responsible for *Flashdance.* Indeed, Murphy and Simpson-Bruckheimer were arguably among the creative assets Paramount could now least afford to lose.

Mancuso and Katzenberg sat down in a screening room on the Paramount lot at 1 P.M. Shortly after they'd finished screening *Beverly Hills Cop,* Mancuso turned to Simpson and made his first creative decision as chairman. "This is going to be as big as *Ghostbusters,*" he said. "Let's commit right now to a sequel."

THE SPECULATION ABOUT who would ultimately land where became as rampant in Hollywood as it was ill-informed. One popular rumor had it that Eisner would be going to MGM/UA. The basis? Simply that it seemed to make sense, since MGM/UA has been doing poorly. Actually, it was among the few studios that never approached Eisner.

The truth was that Eisner spent most of the week lobbying very hard for the Disney job. On Friday, just one day before the Disney board of directors was to meet to make its choice, the Los Angeles *Times* was reporting that a majority of directors favored Dennis Stanfill—a former chairman of Twentieth Century Fox. As it turned out, Eisner had managed to win over several of the most powerful board members and stockholders in a divided company—among them the Disney family, Sid R. Bass of Fort Worth, Texas, and Minneapolis financier Irwin Jacobs, each of whom controls more than 5 percent of the company's stock. When the board finally voted after a three-hour meeting Saturday, Eisner was unanimously elected chairman and chief executive officer, while former Warner Bros. executive Frank Wells was named president and chief operating officer.

Among all the key executives in the drama, only Jeff Katzenberg was left with a decision to make. Everyone should have his choices: whether to stay with Mancuso at Paramount, join Diller at Fox, or go with Eisner at Disney.

SO NOW WHAT?

More often than not, after successful teams get broken up in Hollywood, they stop being so successful. After Krim and his executives left United Artists six years ago, they formed Orion. It has yet to show a substantial profit. As for UA, it's been folded into MGM, and the company has not produced impressive results. When Alan Ladd Jr. and his team at Twentieth Century Fox walked out five years ago after a battle with top management, they moved to the Warner lot to form the Ladd Company. It struggled for four years, and Warner pulled the plug this spring. Fox, of course, has also been unsuccessful ever since.

For now, Diller has been promised a free hand to run Fox, but he also works for a man who owns the shop and isn't averse to meddling. Eisner must still contend with a deeply divided board of directors and the real possibility that Irwin Jacobs or someone else will launch a successful bid for control of the company and then sell off pieces. Mancuso, who will be working for the next year or so with the movies developed by his predecessors, may ultimately have the toughest challenge: living up to Paramount's recent past. In fact, when you think about it, Diller and Eisner may have gotten out just in time.

After all, nothing lasts forever. ■

WHEN YOUR CHILD IS MUGGED

BY GRACE HECHINGER

IN NEW YORK CITY LAST YEAR, 38,019 PEOPLE REported that they'd been robbed outdoors by force or threat of force. (Most of us call this sort of crime a "mugging.") It is safe to assume that thousands of those victims were under eighteen, and that many additional muggings went unreported.

Since mugging is a frightening and demeaning experience, it is not surprising that in its aftermath children feel terrible for some time—and that, in their distress, many parents react in ways that only add to the child's sense of shock. What *can* parents do to start a "healing process" that will help their child overcome his fears? Here, from *How to Raise a Street Smart Child,* is advice gathered from psychiatrists, psychologists, police officers, parents—and children who have weathered a mugging:

IT HAPPENED ON HIS OWN STREET AS he was coming home late one afternoon. Alex was nine at the time. Two grown men held a switchblade knife to his throat and asked for his money. He had only a little small change. The worst thing, as far as Alex was concerned, was that they made him take off his belt and hand it over so they could see he was not hiding any money in it. It had been his first grown-up belt. When they saw that he had no more money to steal, they took his soccer ball and then let him go.

His mother reports that between the ages of nine and twelve Alex (not his real name) was chased or mugged at least three other times, usually when he was carrying packages. "He learned to run fast when he sensed trouble," she says. "He kicked and ducked and ran. He developed a crazy kick backward that seemed to work." He took karate for a while after his first traumatic incident. She sometimes thought, "He has the illusion he can defend himself." How much he learned she was not sure, but he did develop quick, quirky motions that helped him against muggers.

Quite naturally, Alex was upset and enraged after the bad experiences, feeling both helpless and humiliated. By the time he was eleven, he had become in effect a political conservative, interested in law and order. He was a hawk and a fanatic about rules—the kind of child who would not ride his bike even a few yards in the wrong direction on a one-way street.

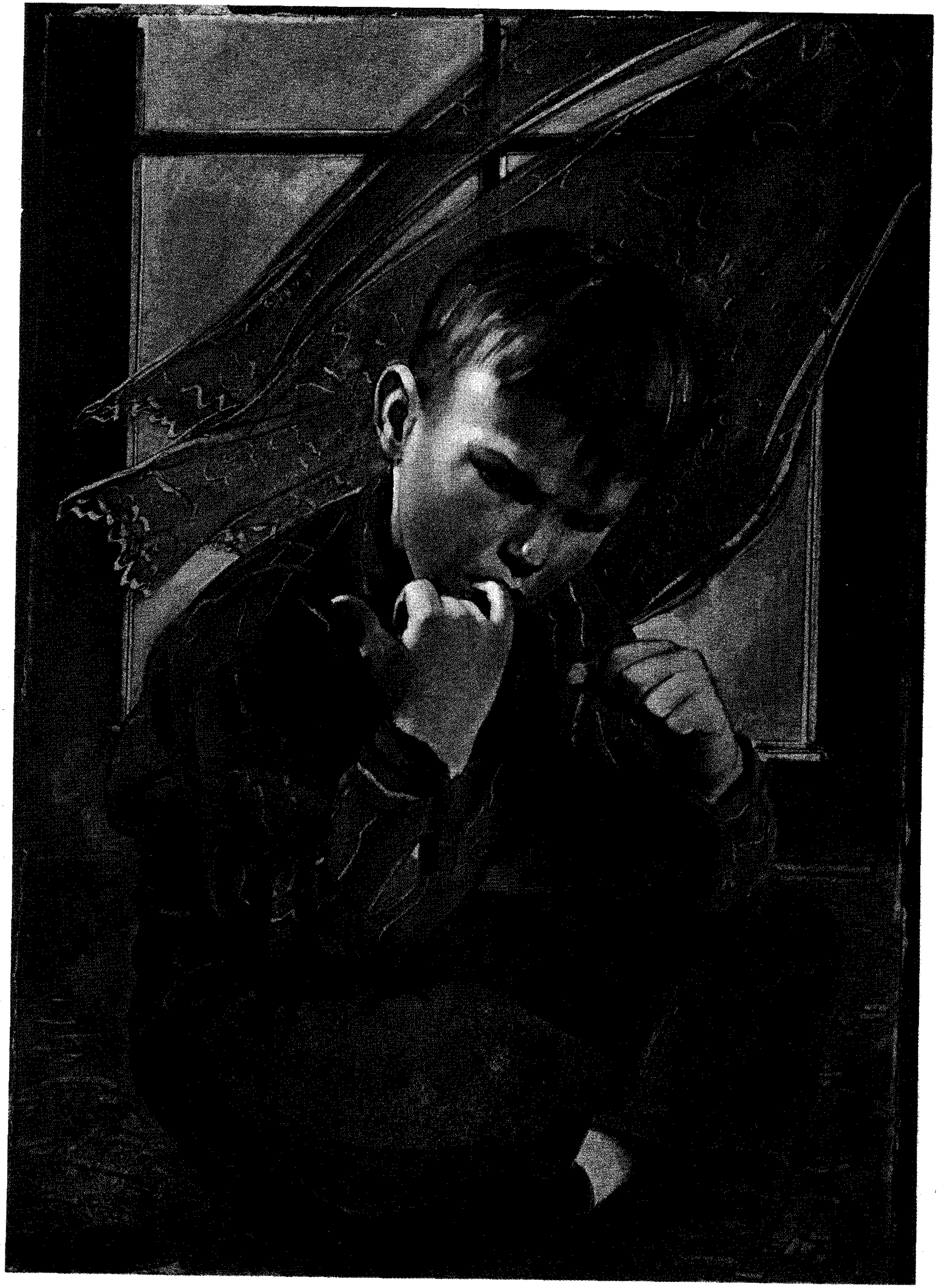
He also started to collect models of weapons; for years he kept swords and knives in his room. "After he turned thirteen, he began to outgrow this phase," his mother says, "but it was terrible when he was in middle school." When Alex went off to college, his parents found the weapon collection still under the bed.

Alex's parents had tried to help, but they made several classic mistakes. They did not encourage him to talk with them about his feelings (admittedly difficult for both sides) because they felt inadequate and unprepared. "We comforted him the best we could," his mother says, "but what can you say? We told him they [the muggers] were poor and probably on drugs." (This rationalization of the muggers' behavior was not helpful at all.) The parents did call the police and give a detailed description of the culprits, but the police were unable to locate them.

Such stories show that well-intentioned efforts can fail to help children who have been mugged. And because a mugging is such an affront to a child's dignity, in its aftermath many children continue to feel shaken for a long time. Boys have told me that they felt "incredibly bad," "like a wimp," "emasculated," and many other negative reactions as a result of being mugged. I was struck by the number of boys and girls who, my

Adapted from How to Raise a Street Smart Child, *by Grace Hechinger;* © *1984 Grace Hechinger; Reprinted by permission of Facts On File, Inc., New York.*

Illustration by Daniel Maffia.



COUNTERPRODUCTIVE: *Sentimentalizing the mugger makes it difficult for children to feel appropriate anger. And it's wrong to think that experiencing severe fright is potentially toughening for a child.*

sons report, never want to talk about their experience, who are reluctant to go to the police, who feel humiliated, who just want to put the crime out of their minds. "With children, bad incidents are harder to take," says one police officer. "They feel the pain more strongly than adults, who already have scars. The young hurt more. They have less to fall back on."

The way children and their parents talk about muggings suggests a parallel with rape. In both crimes, the victims feel they have been trespassed against and violated while powerless to defend themselves, and both crimes seem to provoke the same kind of emotional response. Mugging or any other form of robbery may not be as humiliating as rape, but it *is* shocking, frightening, and psychologically damaging.

DON'T BLAME THE CHILD

INTERESTINGLY, JUST AS WOMEN who have been raped sometimes mistakenly assume part of the guilt, children often load themselves down with a big portion of the blame for having been mugged. They tell themselves they were in the wrong place at the wrong time or that, as one boy put it, "I shouldn't get caught in these situations. If I was smarter, these things wouldn't happen. Deep down, I feel it is my fault."

Some incidents might perhaps have been prevented by "smarter" behavior and by adhering to all the safety rules taught by parents and schools. But then again, a child may be mugged even when he has followed all of your instructions. And nothing should shift the guilt away from the culpable person—the mugger. Children should not feel responsible for any part of the incident, and it is up to parents to make sure they do not. Kids suffer enough mental stress after having been mugged without having to face any misplaced guilt.

It is vital that parents not send out any guilt-producing messages such as "Why were you there at that hour?" or "Why didn't you do so-and-so?" Teaching children to avoid certain situations as a means of preventing trouble is quite a different matter from appearing to say after the event that the mugger had a right to be in a certain place and the child did not.

Children may view their having been mugged as a disappointment to their parents, suggests New York psychiatrist Sirgay Sanger. "It is important for children not to see themselves as bad in this instance," he says. "They must not feel that they have disappointed you or been failures because they were victimized in an incident."

Sometimes a child will blame himself for being in the wrong place at the wrong time in order to make himself feel more powerful, says Steven Levenkron, a New York psychotherapist. "That is why we see it happening frequently with rape victims as well as children who have been mugged.

"If women or children are attacked and then blame themselves for being on that dark street alone, what we are really seeing are people who don't want to think an attack could happen every time they walk out on the street. So what they have done is construct a situation where they tell themselves they have made so many errors that they deserve to be assaulted. Unfortunately, to blame yourself is not a realistic way to feel powerful. You don't protect yourself that way.

"You don't stop feeling bad either," he adds. "Parents need to help children stop feeling any inappropriate guilt and not inadvertently add to it by making any excuses for the mugger."

When you're counseling, Levenkron says, you want to help the victim be angry at the person who did the mugging. "That is the healthiest outcome. Then they can take the proper action. Being forced to hide the anger spells trouble."

One reason why it is sometimes difficult for children—and their parents—to feel appropriate anger is the tendency to sentimentalize the muggers. "Deal with facts," advises New York pediatrician Edward A. Davies. "It is a mistake to tell kids only, 'What can you expect? This is a poor boy.' Does this give someone the right to say, 'Give me your bike or I'll beat the daylights out of you'? I don't think it does. We do not think enough about the victim's rights.

"Kids have less trouble recovering if they know muggers are the bad guys. You don't have to be afraid of them, but you have to watch out for them and identify them. They are like tigers in the streets. You have to know about them.

"You can then say with true conviction to a child who has been mugged, 'That's really terrible. People should not do that to other people. The guy who did this to you was wrong. This shouldn't happen. We've got to do what we can to help stop it.' "

Another fairly common, unfortunate misconception is the idea that experiencing severe fright is potentially toughening for a child. That is an absurd notion. Children who have been assaulted (or who have narrowly escaped an assault) are likely to become fearful, to reenact the incident obsessively, to live constricted lives—temporarily, at least—in which their chief concern is personal safety.

Though not enough is known about children's acquired vulnerabilities, strengths, and resilience, we have learned to realize that kids may be subject to delayed stress as easily as adults are. Shocking experiences will shake up all children in the beginning, but some will bounce back quickly; others will take longer. And some may become so seriously distressed that they need special help.

STARTING A HEALING PROCESS

SUPPOSE A BIKE OR SOME MONEY is stolen. First and foremost, all the experts I consulted insisted you help your child by starting a healing process—by giving comfort as soon as possible. And—just as important—do not let any of your own feelings of outrage or anger get in the way of your concentrating on helping your child. It was, after all, the child who had the bad experience. Be sure to keep your own emotions out of the child's way.

Parents are apt to make two common—and quite natural—mistakes after their children have been mugged. The first is to overreact and get hysterical. If you say, "Oh, my God, you could have been killed," or "You could have been maimed for life," or "You could have been raped," and go on with a list of terrible things that might have happened, you are making matters worse. You are teaching children to be frightened, which, of course, is quite the opposite of what you want to do.

Another mistake many parents make is to go to the opposite extreme: withdraw and abdicate, telling themselves—and their children—"There is nothing I can do about this" or "I cannot deal with this." Such a defeatist attitude will make your child feel abandoned just at a time when you are needed most.

Some parents try to cope by denying their strong feelings of anger and irrational guilt for not having been able to protect their children. I can understand their wanting to avoid talking about an unpleasant incident, but I do not think parents should give in to what seems like the easy way out.

For a child, it is most damaging *not* to talk about the incident, to be ashamed to report and discuss it, says Levenkron. Since children will often feel humiliated and inadequate after being mugged, parents must make a special effort to help them come to terms with their feelings. If children cannot talk with you about a bad experience, they will be robbed of an opportunity to work out their anxieties and to feel better for it afterward. Without this opportunity, they may discuss the incident only with friends, whose limited experience will not be very helpful, or they may not talk about it at all, bottling up the anger.

Parents need to learn firsthand just what the incident means to the child. Dr. Sirgay Sanger suggests that you move cautiously, taking one step at a time. Begin in a conversational tone. Do not rush in with adult sympathy until you have found out what aspects bothered the child most.

There are many ways for you to be reassuring. Affirm that what happened was not the child's fault. You can say things such as "You did everything you could," or "It would have been a big mistake for you to try and fight that guy; he was bigger and stronger than you," or "There were three of them and only one of you." And such comments as "If that happened to me, I would feel really low" will give a child the feeling that you really understand and sympathize.

Dr. Richard Rabkin, an associate professor of psychiatry at New York University, suggests that during your comforting talks—he calls them debriefing sessions—you let the child go over all the details of what happened at his own pace. Give the child as much time as necessary to feel that whatever he did was all right.

Often, Dr. Rabkin says, the most troublesome details do not come out during the first account of the incident, particularly in the presence of other people who are not family members. A child should be made aware that the story may be told more than once—indeed, as often as necessary to get at all the facts.

You should be prepared for some tears and even a good cry, depending on the child's age and the severity of the incident. Let the tears flow and say whatever comforting words suit your personal style.

Your child may, in the course of your talks, mention that there had been omens pointing to the mugging. It is quite common for children to turn a troubling event over in their minds again

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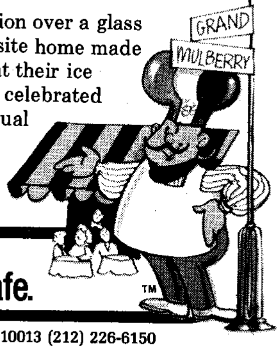

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DEBRIEFING SESSIONS: *Often, your child won't talk about the most troublesome or humiliating details when he first relates what happened. Let him tell the story as often as he needs to—at his own pace.*

and again and to conjure up "omens" and fantasize about "if only's." This is nothing to worry about; it should gradually lessen and then fade away. Resist the temptation to say "Don't be ridiculous," or "Omens are just superstitions," or to otherwise belittle those thoughts. Children, and even adults, can be forgiven for indulging in some supernatural thoughts at times of stress. Doing this is a way of trying to feel powerful when they are, in reality, powerless. Be sympathetic, but at the same time attempt to point out the realistic elements of the situation.

When your child is talking to you about an unsettling experience, remember that shame and humiliation are hard to discuss. You may find it hard to listen, but doing so will be worth your while. Your goal is to help make negative feelings easier to deal with by letting the child share them. Don't play investigator and don't try to be a mind reader, but respond to the child's feelings.

A positive illustration: A mother told me that her daughter had been attacked by some other girls. During the fight, her favorite jacket was badly torn. The mother suggested that they sew up the rip.

"I never want to see that jacket again!" her daughter told her, thus making this mother realize that she had been thinking only about the practical, superficial aspect of the situation—a jacket that had been quite expensive. For the daughter, the jacket was an integral part of an incident she wanted to put out of sight and out of mind.

On that very matter—property loss—parents face a very practical question: Should they buy their child another bike or radio to replace the stolen one? Yes, agree the experts I consulted. You wanted him to have it in the first place. If you don't replace the bike, a child feels twice victimized. If you say, "Well, those are the breaks in life," you imply that having been mugged was the child's fault. You are punishing him on top of the punishment he has already suffered. It would be different if he had carelessly left his bike out overnight without locking it and you wanted to teach him a legitimate lesson.

After an unpleasant experience in which he has lost a valued object or been physically or psychologically abused, a child may relive the episode many times. If left to fester, it can damage the child's self-image. Once you have helped your child express his feelings, he can then slowly stop agonizing over what he "should have done" or wanted to do and could not. You can help him evaluate the situation and put it in perspective, recognizing that to belittle such an experience as a "small" incident (even if it is) can be just as harmful to a child as overreacting.

"I grew up in what was called a tough neighborhood, and I know how it feels to be held up by bigger kids. It is a heavy trip and not something you forget easily," a friend tells me. "Kids need all the support they can get." Wise parents will offer it.

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WHEN SHOULD YOU SEEK OUTSIDE HELP?

Parents should be patient and wait for a child to get over the effects of a bad experience. This may take some time. Children may remain upset for several weeks without your being unduly concerned. It took one boy a month before he was able to settle down and concentrate normally on his schoolwork. In general, parents should handle such situations without rushing off to get professional help.

However, if after some time a child develops phobias, does not want to go out, loses his appetite, has unwonted trouble in school, or keeps having nightmares—or if faith in a just world is not being gradually restored—he may need professional counseling. But ordinarily, the best way to let the wound heal is for parents to offer comfort by answering questions, listening, and giving reassurance until the child's optimism returns.

Another way to help children recover is to ask them what they would like to do about the distressing incident. You can suggest constructive outlets for their anger. You may want to consider investigating some kind of self-defense course if your child is old enough and there is a good one in your area.

If it seems appropriate, you can encourage your child to report the incident to the police or school authorities. This was an action that helped our son John after an older boy asked to "borrow" his skateboard when he was ten. Even if the thief is not caught (which is often the case), the child feels that he is taking a positive step toward stopping future harassment. Trying to have the law enforced is an antidote to feeling abused.

The decision about whether to call in the police should be based on your own assessment of the situation. It can be an important healing step, particularly if a weapon was involved and the crime was serious. While there is no assurance that the culprit will be caught, not reporting the incident means throwing in the towel—not a good civics lesson.

Many New York police officers are especially patient and sympathetic when they deal with child victims. Yet many parents hesitate to report a crime, largely because they are afraid of possible retaliation by the mugger or his friends. There is a difference of opinion about how serious retaliation threats are. A lot depends on where you live. "Some threats are real, others are idle talk, but for the kinds of crime we're talking about with kids, there is almost never a threat of retaliation," says New York police officer Charles T. Bonaventura of the 19th Precinct, an affluent

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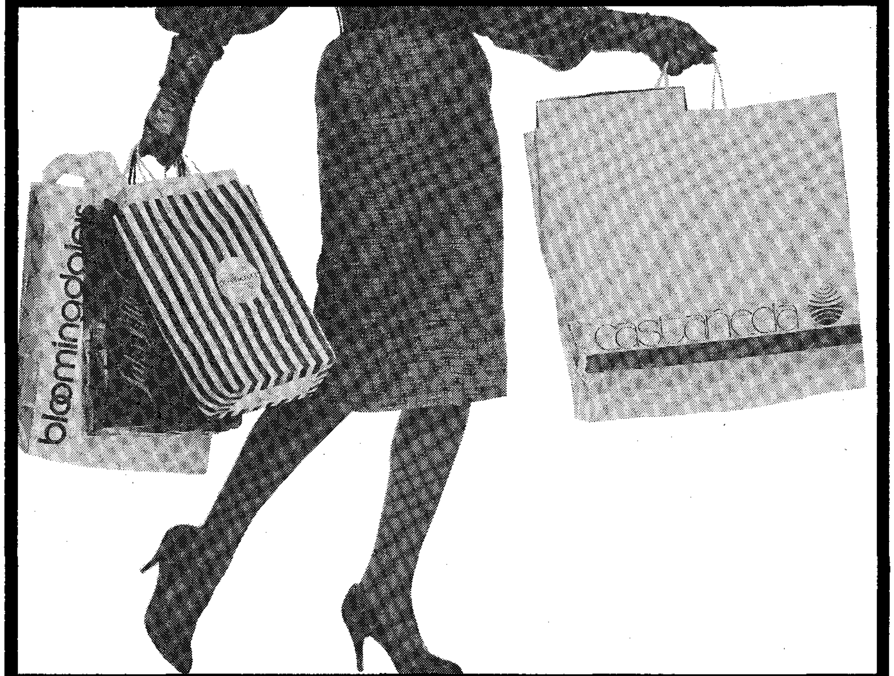

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SHOULD YOU REPORT THE CRIME?: *Many parents wonder, "If I call the police, will my child get beaten up? Will my home be vandalized?" Unfortunately, there are no easy answers to these questions.*

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But parents can well ask, "Once I get involved, will the police protect my child from future harassment?" Many consider the risk well worth taking. But others wonder, "What if the mugger is let off? Will my child get beaten up, or will my home be vandalized?" There are no easy answers to these questions.

"Victims are often wary of possible reprisals for reporting some incidents," says Ed Muir, head of school safety for the United Federation of Teachers. "Many problems don't get reported because of this fear. This is especially true in the poorer areas of the city."

Another problem about going to the police is that petty and minor crimes have what Carole Garrison, an assistant professor of criminal justice at the University of Akron and a former policewoman, calls minimal resolution, which means that few culprits are actually detained and little stolen property is retrieved. (Indeed, even not-so-petty crimes may have minimal resolution. In the five boroughs in 1983, 550,229 formal felony complaints were filed with the police. But only 106,271 people were arrested, and it is unlikely that the majority of them spent any time in jail.)

This is why, Dr. Garrison believes, the police sometimes may seem indifferent, abrupt, or not as helpful or understanding as they should be. Their attitudes may also reflect a heavy work load or personal problems. Basically, the police sometimes have to say to parents, "In many instances, it is not cost-effective for us to pursue minor crimes. There are limits to what we can do to help."

REPORTING THE CRIME

If you do call the police and tell the responding officer about an incident, it does not automatically lead to any action other than the filling out of a crime-complaint form. The response of the police to a situation will depend on a number of factors. The officer must decide whether a crime has been committed and, if one has, under what legal category it should be classified. The age of the offender is also important in determining whether certain laws will apply.

What happens when you call the police after your child's bike is stolen? Officer Bonaventura tells what to expect. Police officers will come to your house or apartment, or you may bring your child to the police station. Sometimes you can make your complaint over the phone. The incident will receive its proper classification, depending on the value of the item stolen and whether a weapon was involved.

The officers will question you, the parent, about the episode. They will also question the child in your presence, asking for an account of what happened in a simple, straightforward way. A description of the mugger and the bike are particularly important, because the police need information to be able to identify the culprit. If the person cannot be identified, the case cannot be pursued.

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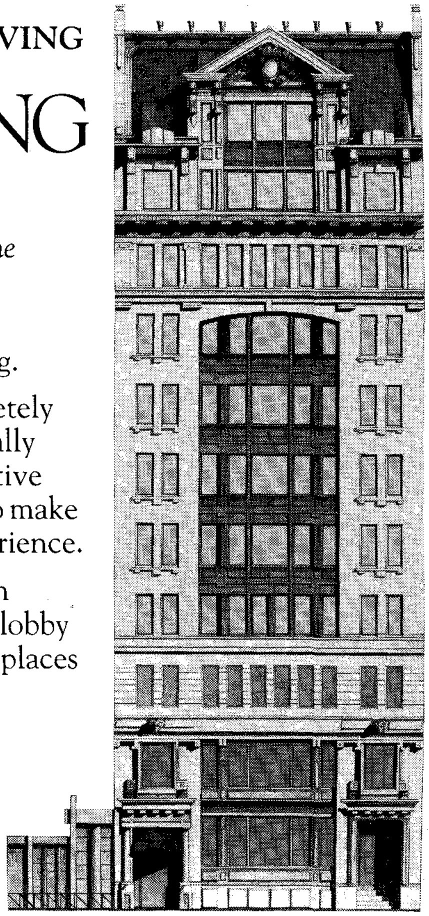

The information on the complaint report then gets turned in and goes to the crime-analysis office to be reviewed.

"If the thief gets caught and you press charges, we get your written corroboration statement, saying that you did not grant the individual possession of the bike. When all the identifications are proved, he can then be charged. We would be arresting him on the child's say-so. What we basically need is enough information for the case to stick. We don't want it to be thrown out of court for lack of evidence."

In New York, cases are handled differently when the offender is under sixteen than when he is older than that—except in certain more serious crimes, such as murder, rape, armed robbery, and several others.

Offenders under sixteen accused of a nonviolent crime are charged with juvenile delinquency. They have a hearing in family court. When the offender is sixteen or older (or accused of certain serious crimes), the case goes to the New York City Criminal Court and, if there is an indictment, the State Supreme Court.

To press charges in one of the more serious cases, you sit down with the police officer who made the arrest and then an assistant district attorney and tell your story; after that, a formal complaint is filed. You will be asked to sign it. No judge is present at this stage.

In court, you and/or your child will be referred to as the "complaining witness." You will work with an assistant district attorney. Because of its crowded schedules and large caseloads, the D.A.'s office is often too busy to let the victim-witness know what is happening and why there are so many delays.

If you are fortunate enough to have your case assigned to a court that has a Victim Services Agency program, you can get help in preparing your child to be a witness. However, not all courts in all the boroughs have one of these programs. (To reach the VSA, call its hot line—577-7777.)

"The child's biggest fear in court is of seeing the defendant [the attacker]," says Susan Mahler, a social worker at the VSA's Children's Center in the Brooklyn Criminal Court. "I tell them they don't have to look at the defendant. They can look at me or their parents, if they are present. [If the parent is a witness, he is not allowed to be in the courtroom while the child is testifying.] I take them to an empty courtroom before the trial and show them where everyone except the defendant sits and what they do. I tell them the court officers are there to protect them."

Mahler also points out that there are a lot of adults in a courtroom. This intimidates many children, some of whose feet do not touch the floor when

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they're on the witness stand. She also tells children that if they do not understand a question they should say so.

The Brooklyn court has a day-care center with a classroom where the children can play when they are not testifying. In one Manhattan court, as a contrast, a boy had to wait out in the hall for several hours while others testified.

When the kind of service the VSA renders is not available, parents can undertake some of the orienting of their child themselves. If they are not witnesses, they should stay with the child; if they are witnesses, they should make sure someone is always with him.

In many instances it is possible to arrange to be put on Witness Telephone Alert. This means that you are called on the trial date only when everything is in place. You are given an hour to come to court. You can thus avoid going to court when there are adjournments, which waste your time. The VSA will put you on the list, with the district attorney's approval. "We represent the victim," says VSA executive director Lucy Friedman. "Victims never used to come into court. Now they want to know what's going on. We try to make them feel better."

But no matter how much preparation children receive before they are witnesses, testifying can be an ordeal. They will face defense lawyers who rely on traditional courtroom tactics to destroy their credibility. This is hard on all young witnesses, but it is especially hard in sexual-abuse cases, as demonstrated in a recent trial in Chaska, Minnesota, where, prosecutor R. Kathleen Morris reports, defense attorneys "yelled at the children at the top of their lungs, calling them liars and confusing them with words they didn't understand"—and reducing some of them to tears. The defendants were acquitted.

PRESSING CHARGES TAKES FIRM RESOLVE

MANY PARENTS, HAVING read unfavorable reports about plea bargaining, have doubts about the effectiveness of the criminal-justice system, especially with regard to youthful offenders. But, Carole Garrison explains, plea bargaining may actually help in the prosecution of cases of special interest to parents. In serious cases, such as those involving rape, she says, a district attorney may want to spare a child the additional trauma of testifying. And in other cases, plea bargaining does not necessarily mean a lesser sentence. It could also mean a more easily obtained conviction, with a better chance that a young criminal will be locked up.

If you decide to press charges, as a practical matter you will have to be prepared to invest a good bit of time. Postponements and repetitions of the same testimony and facts require sacrifices of everyone, including the police and the district attorney as well as the child who is a witness and his parents. The case should be serious enough to make it worth the effort.

"You also have to remember," says Ed Muir, "we have a group of young criminals who are able to function because they figure they have the odds on their side. If you go to court, nothing much is going to happen to them if they are underage.

"The juvenile justice system does not work unless you are dealing with a felony: rape, armed robbery, or another serious crime. If your kid gets a bloody nose or gets his shearling coat ripped off, the chances of anything happening to the offender are small. For a more serious crime, the system works a little better."

One New York City father, who described himself as a "reasonably militant parent" with a "Yankee mind," decided to prosecute the boy who had held up his son and some classmates at knifepoint. He said afterward that he understood why many others do not act as he did. "With all the adjournments and the harassments of delay, it is natural for families to get tired of being involved and want to drop the whole thing. The defense lawyers for young offenders in cases like this play to these feelings and find as many reasons as possible for delays, hoping that the victim and his parents will be worn down and that they will give up."

Parents considering going to court should not minimize what is involved in addition to time. "We went through several hearings, discussions of plea bargaining, and a tough judge. There is emotional wear and tear. When my son told the story of what had happened under oath, he admitted to the judge that he was scared." The father was able to stay in the courtroom during the son's testimony.

The defense asked why the boy had not fought, and he replied that he had been taught not to. The father told me that his son, like many other boys, had not liked this advice, but had followed it when confronted with a threatening situation and had found out it was the best course to have taken. The boy's judgment was ultimately considered sound; the judge agreed with his decision not to fight.

The trial showed both father and son in a strong light. The boy gained positive reinforcement by taking part in the proceedings. Earlier, when the boy had gone to identify the defendant in a police lineup and his father was not available, his grandfather accompanied him instead. "It is wise for an adult to support a child in this kind of situation to the greatest extent possible," the father said.

Another boy, who was nine at the time he testified in a New York City court, described his experience. First, he went to speak to the assistant district attorney, who wanted to make sure that all the details of the case were clearly understood. He had to tell the same story he told the police, and then "in court, I told the judge the same things."

The judge asked him questions about what happened, and how he had responded. "Sometimes we went over things twice. They asked me once if I thought that the mugger was in the courtroom, and I pointed him out." The youngster was in court from about 8 A.M. until 2 P.M., with time out for lunch. Because his father also had to testify, he was not allowed to remain in the courtroom, and the boy admitted to me that he felt nervous testifying for more than an hour.

When I commented on how hard this must have been for him, he explained to me patiently that he had told his story earlier to the police and lawyers as well as to his friends. He knew what he was going to say, and therefore the experience was not as difficult as I had imagined. In fact, his mother told me, he had wanted to testify. "I think if I hadn't testified," he said, "I'd have been shaken up for longer."

I remarked afterward that having such an experience makes you grow up a lot. He answered, "You bet." It was unclear whether he was referring to testifying in court or to the mugging incident itself.

Parents naturally wonder what they would do if their child were involved in a disturbing incident. It should be comforting for them to realize that not all the outcomes need be negative. Some of the lessons learned may overshadow the initial incident. Children's self-confidence and their ability to cope under pressure will be tested—and youngsters often respond with far greater common sense than they or anyone else had thought possible.

When you take time to comfort and support a child who has been ripped off, frightened, or hurt, you are making that youngster feel how important he is to you. If you take time away from your job to go to the police or to court, the message is loud and clear that your children come first—before your job or profession. You are demonstrating that you care. Sharing and weathering a child's bad experience can bring both of you closer together. ■

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UPSTARTS FROM DOWN UNDER

"...The picture we get from these painters is bolder, grander, splashier. The new Australian art tends toward melodrama..."

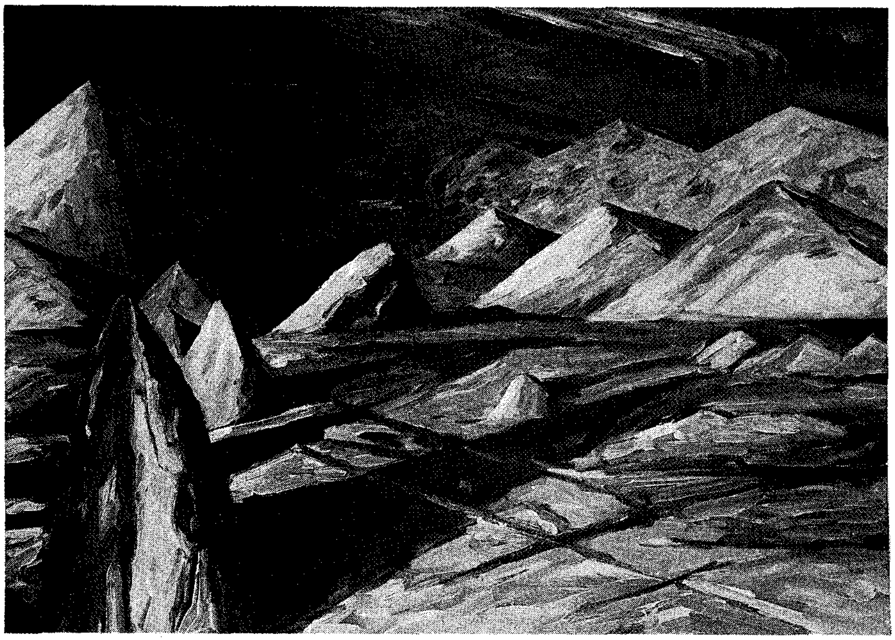
AUSTRALIA HAS BEEN A MINOR AMERICAN obsession in recent years. We try to get a glimpse of this far-off cousin, whom we see at a distance, surrounded by a sort of wild aura—a country normal at the center and surreal around the edges. Australia makes you think of the wild West, but on a scale so big it's hard to turn it into romance—a whole continent of deserts, incendiary scrub thorn, malarial swamps, macaw jungles, and pockets of surprising civilization. Since the real American West has become a grid of superhighways and dune-buggy tracks, the myth seems to be dying out here, in popular culture, anyway. Some of it has lately been displaced to an antipodean landscape far enough away and still awesome enough to sustain it.

That's what Australia *seems.* To get at what it *is,* however, you must endure a series of tales from Rashomon. Australian art, especially, has been slow to arrive here. (The film industry had financial support from a farsighted Labour prime minister, so it got here somewhat earlier.) The introduction came last spring when three artists were brought to Long Island City by Australian fabric designer John Kaldor; if you made the visit to P.S. 1, you might have thought that Australian art was on a bleak, labyrinthine trail through the outer edges of American conceptualism. A few more of their countrymen were scattered through the Museum of Modern Art's "International Survey" this summer, but the muddle of that show served only to illustrate the global influence of the art magazines.

Now we've got two more chances, and they may prove to be more instructive. The Guggenheim's **"Australian Visions"** is the third in its Exxon-sponsored "international" exhibitions (the others were from Britain and Italy), and it is decidedly the best so far. Deputy director Diane Waldman, during two one-month trips to the Southern Hemisphere last winter, picked several works by eight artists—most between the tender ages of 25 and 32. "Visions" is joined by **"The Australians"** at CDS Gallery. It is a smaller but more comprehensive show of three generations of artists, picked by the Melbourne critic Memory Holloway. She has given us a show as an Australian would probably see it—artists chosen not for their obedience to a theme, but for their place in local history.

Whose tale do we listen to? As always, we pick out what we want to hear. Waldman's show is most likely to energize New York, because for once she has chosen work New York will want to see—primarily raw, intense new painting plucked from the figurative sources of the moment. Six out of seven artists (the eighth is a photographer) have burned the midnight oil over their art magazines. They are all self-appointed members of the "transavantgarde," a slippery term loosely used to describe the tendency of cultural information to leap national boundaries. Over half are from Melbourne, a southern city much like San Francisco, cooled by currents from Antarctica. ("People north of us in Sydney don't have much time for art because they all go to the beach," I learned from one haggard informant.)

Despite a sometimes intense awareness of being Australian, the eight tend to reflect the international pressures and rewards of global culture. They insist that they aren't in thrall to fashion, yet a few years ago, this kind of work didn't exist. Nick Waterlow, former director of the Visual Arts Board of the Australia Council (a government agency that gives money to the arts, much like our National Endowment), told me that Waldman meant to come two years ago, but hurt her foot; if she had gone when she planned, we would have had a very different picture of this distant shore.



Metaphysical wilderness: Archaeology, *by Mandy Martin, at the Guggenheim.*

The picture we now get is bolder, grander, splashier. The new Australian art tends toward melodrama. There is a distinct lack of the jaded reserve you often find in young American art. Instead, you get lurid skies and wedges of Adelaide landscape colliding in the imposing metaphysical wildernesses of Mandy Martin. Susan Norrie has turned a theatrical space populated by hulking "personages" into an impressive kind of Stonehenge by scratching and scraping paint so it is streaked and pitted like great rocks. (Has she seen Max Ernst's sponged Surrealist grottoes?)

Those two, and Jan Murray, whose mythical landscapes are adrift with Max Beckmann-like symbols of voyages and crucifixions, are strong young painters who need to consolidate their new gains. That's also true of Dale Frank, who has created performance art and paintings all over Australia and Europe (he now lives part-time nearly everywhere, including New York). His paint-

Photograph by Fenn Hinchcliffe.

ings are the ugliest, but the toughest: paint in vile colors, including acrid van Gogh yellows, purples, blacks, swirled into violent maelstroms (or vaults, or caverns) reminiscent of the noble spaces of Clyfford Still. Astonishingly, most of the best work has been done *since* Waldman's visit. Knowing they were "in" propelled Martin, Norrie, Frank, and (to some degree) Peter Booth into furious production. Acceptance turned them all in new directions.

The other artists include photographer Bill Henson, whose blurred pictures of city crowds repeat themselves eerily, like incantations; Vivienne Shark LeWitt, who does cryptic altarlike scenes that appear to be based on Renaissance spaces; plus the token conceptualist, and the only real mistake, John Nixon, whose cross paintings seem to rest on a froth of information.

Peter Booth is the only exception to this youthful litany. Born in England 44 years ago, he's a power in Australia. MOMA showed his most unforgettable image this summer, a 1977 painting of an aboriginal man in a howling void, the great Australian archetypal amalgam of man and wilderness. The recent works at the Guggenheim are much cuter and not nearly as effective. I prefer the passionate, brilliant abstract drawing in Holloway's show—a personal favorite he lent her.

Holloway's point of view is intriguing precisely because it's not aimed at New York taste. She means this show to be a brief introduction to the sort of work that Australians are perhaps most comfortable with—work that finds its source and meaning in the landscape. Few Americans could know much of the history that you sense is important here. So you look for things that are fine in their own right. I got an introduction to an older generation of artists—Tony Tuckson, for instance, whom Holloway calls "the one really clean Abstract Expressionist we had"—whose work is abstract in a way we would recognize, but emphatic about its sense of place.

"Australia has always been better at importing its view of the world than at exporting it," writes Holloway. Even so, the question of what is Australian in Australian art can't be as urgent for us as it seems to be for our visitors. I think of the fact that American art made its greatest leaps when it misunderstood Europe. A little information is liberating; a lot can be crippling. The new Australian art is captivating because of what I would call its "wholeheartedness," which you might define as a mixture of isolation, strong opinions, and a passionate desire to belong. (Guggenheim Museum, 1071 Fifth Avenue, at 89th Street; through November 25. CDS Gallery, 13 East 75th Street; through October 20.) ▬

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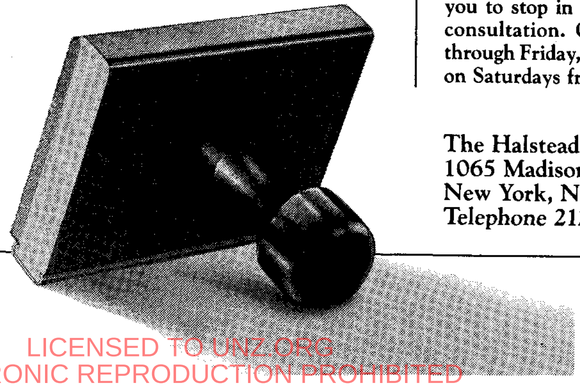
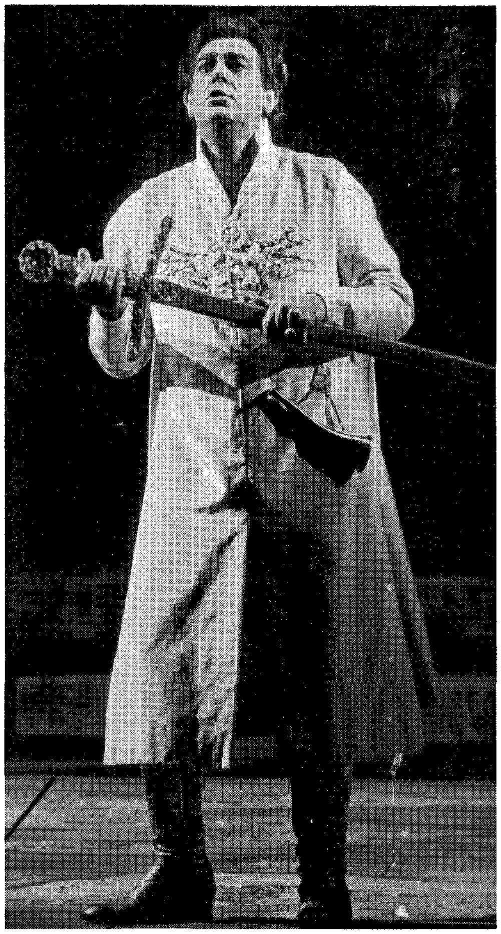


Music/Peter G. Davis

SAFETY FIRST

"...An elegantly detached Lohengrin, a dashing Onegin, and a trio of Hoffmanns got the Met off on its new season..."



Domingo as Lohengrin: *Fluid caress of phrase.*

PRUDENT AND CONSERVATIVE AS ALWAYS, the **Metropolitan Opera** is cautiously but confidently easing its way into a new season. As has become customary over the past several years, the Met's opening weeks will offer no new productions, no daring artistic departures or boldly innovative concepts, no untried singers, no controversial operas—in other words, nothing calculated to risk critical displeasure, management embarrassment, or audience discomfort. All that may or may not come later in the season, along with, no doubt, fresh triumphs. For now, the Met obviously wants to display its best wares and please everyone with safe revivals of time-tested productions featuring the finest casts that money can assemble and good luck can keep together. *Lohengrin, The Tales of Hoffmann,* and *Eugene Onegin* were selected for this year's opening trio, and they launched the Met's second century honorably, if not with a burst of glory.

Three excellent prospects made *Lohengrin* a promising choice for opening night: Placido Domingo singing the title role, in his first German opera at the Met; as Elsa, Anna Tomowa-Sintow, an attractive soprano who has a creamy-smooth voice of ample size, warmth, and presence for the lighter Wagnerian heroines; and, finally, as Ortrud, Eva Marton, a new Met favorite who can unleash torrents of thrilling sound when the occasion demands. These singers, with James Levine's crisply efficient conducting to spur them on, would distinguish any performance of *Lohengrin,* and together they almost managed to disguise the inadequacies of the cast's bass-baritone contingent: Franz-Ferdinand Nentwig (Telramund), Aage Haugland (King Henry), and Brent Ellis (the King's Herald). Here, perhaps, the Met can be exonerated for failing to produce the very best. Few major singers care to tackle these ungrateful roles—especially Telramund, who must huff and strain mightily for two acts and expect precious little thanks after completing a tortuous obstacle course.

Domingo's first Met Lohengrin represents his second try at the role after a premature attempt sixteen years ago, an experience that apparently left him with a slew of vocal problems. Despite a moment or two of audible effort and some awkward register adjustments on opening night, Domingo need have few future worries about this music, which he sings with a fluidity, caress of phrase, and lyrical grace that put today's German-style Lohengrins to shame. Vocally ingratiating but dramatically inert, the tenor makes no pretense at creating a recognizable human being out of the mysterious swan knight. Dressed in what appears to be a white surgical gown, he performs his chivalrous duties on behalf of the innocent Elsa like an objective case worker on a mission from the welfare department. Still, Domingo sings the part with a very special musical refinement and beauty of tone, and that, for most people, will be enough.

Tomowa-Sintow is the complementary partner for this elegantly detached Lohengrin, shaping Elsa's music with delicacy and a consistently appealing, fine-grained tone. Beyond that, her lovely soprano has a rather neutral timbre, and, like Domingo's, her stage presence tends to be excessively reticent and bland, even for this virginal creature. Faced with two such retiring protagonists, Marton hardly needed a second invitation to fill the power vacuum. Her Ortrud is a symphony of trumpeting curses and wildly flamboyant acting—not a performance of any great subtlety, perhaps, but sung, literally, with a vengeance.

By now you might suspect, and correctly, that the Met's current *Lohengrin* is a pleasure for the ears but not much to look at. That situation was true when the production was new eight years ago and remains so today, even though August Everding, the director, and Ming Cho Lee, the designer, were on hand to supervise this revival. Lee's sets are not only ugly but also inappropriate. In Act I, instead of a meadow by the banks of the Scheldt River, we see a raked platform leading to a flimsy dock of logs next to a few clumps of dry reeds and rushes. Lohengrin enters, neither from the river nor in a boat pulled by a swan, as the libretto indicates. He simply appears from a backstage never-never land and casually strolls down the ramp. Act II opens on a bare rectangular castle wall with a tiny balcony window for Elsa's appearance, a bald structure shoved so far downstage that the plotting Ortrud and Telramund are all but squeezed into the orchestra pit. Worst of all, the whole opera unfolds against a cyclorama of Stygian darkness, with no attempt to suggest the gradual transitions from night to day that play such a vital part in the opera's poetic and musical symbolism.

As far as I could gather from Everding's directorial ideas, his basic intention was to get away from traditional static groupings and "humanize" the opera. He certainly succeeds in removing much of the plot's mythic paraphernalia and making the stage look exceed-

Photograph by Beatriz Schiller.

ingly plain. Little attention is paid to Wagner's specific directions, and Everding's own inventions more often than not turn the action into old-fashioned nineteenth-century melodrama, as brows are slapped and heads are held in despair. Surely something is wrong when an audience giggles uncontrollably as Ortrud, arms raised threateningly like Count Dracula, stalks up behind the angelic Elsa, or when Lohengrin, horrified that Elsa is about to ask him the fatal question about his origins, comically claps his hand over her mouth. This muddled and meaningless *Lohengrin* was miscalculated from the beginning, and Everding's attempts to freshen the production have only made matters worse.

The revival of *The Tales of Hoffmann* must have been planned as a potential showcase to boost the local reputations of three young American singers—well known to Met audiences, but for some reason still more widely admired in Europe than at home. Neil Shicoff's Hoffmann has been acclaimed from Hamburg to Florence; Catherine Malfitano has successfully sung the triple roles of Olympia, Giulietta, and Antonia in Salzburg; and James Morris, an old hand at portraying Hoffmann's four nemesis figures, also performs frequently in Europe. Then there is the Met's production, which looks as fresh and lively as ever. Otto Schenk's characterful staging retains its brisk, incisive directness, while Günther Schneider-Siemssen's phantasmagorical sets animate every scene and seem to hold new discoveries every time the curtain rises. Julius Rudel was on the podium, conducting one of his specialties. It could have been a great evening, but some phantom of the opera was obviously at work and determined to ruin it all.

First, Shicoff canceled, a victim of the flu—a disappointment, but with the Met's cover system working efficiently these days, there was William Lewis ready to step in. But Lewis was also suffering from a throat infection, a fact that became painfully evident early in Act I as he began singing the part an octave lower. By the middle of the Olympia scene, another tenor's voice could be heard from the orchestra pit while Lewis mouthed the words. "Are they playing a recording?" whispered a woman in front of me. No, it was Kenneth Riegel, a third Met Hoffmann, who happened to be in the house and was pressed into service after a hard day of rehearsal for the Met's new *La Clemenza di Tito* production.

All this backstage drama must have been particularly distressing for Malfitano, who was about to venture a triple-role tour de force that only Beverly Sills and Joan Sutherland have attempted in New York within recent memory. As

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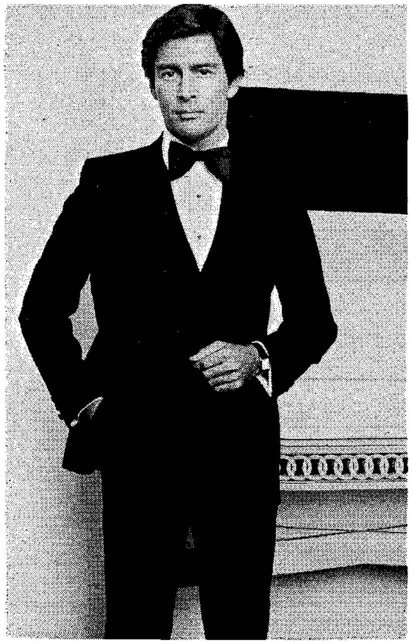

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one wit put it, there have occasionally been *Hoffmann* performances with one soprano singing the three heroines, but very few, if any, that involved three different tenors as the hero. A light lyric soprano, Malfitano possesses the chameleon-like vocal properties to pull off this feat with credibility, even if her coloratura may not be dazzlingly accurate as Olympia or her chest register sultry enough to conjure up Giulietta's insatiable sexual appetites. She is, however, a shrewd, determined performer and a resourceful actress who knows how to cover her tracks, and she is ideally equipped to play the consumptive and spiritually obsessed Antonia. It is a moving interpretation I have admired in the past but decided to skip this time around—the double Hoffmann image was getting on my nerves and probably on Malfitano's as well. I hope she has better luck with tenors in future *Hoffmann* performances.

The Met's *Eugene Onegin*, never a big box-office attraction, reenters the repertory with surprising regularity. Now, after 27 years of steady duty, Rolf Gerard's rather faded evocation of Pushkin's Russia seems as comfortable as an old shoe. It could be my imagination, but the casts seem to have improved over the years—probably because the decision to abandon the hideous English translation seven years ago in favor of the original Russian has automatically protected the opera from many unsuitable singers (remember Leontyne Price, so grotesquely miscast as Tatyana in 1964?).

This year's edition has nothing really special to offer, but the first performance passed pleasantly enough, thanks in part to Neemi Järvi's affectionate conducting and Bodo Igesz's sensible staging. Tchaikovsky despaired of ever finding opera singers who could possibly embody the innocent Tatyana, the disdainful Onegin, or the impetuous Lenski, all of them barely out of their teens and paying a heavy price for being so young and foolish. Ileana Cotrubas succeeded best by suggesting some of Tatyana's girlish naïveté and romantic infatuation, although she can never rid her soprano of that annoying wobble and incipient whine.

Leo Nucci was an unusual choice for Onegin—Italian singers rarely stray from their native language and virtually never into Russian—but he cut a dashing Byronic figure and made a lovely sound with his sturdy baritone. Vladimir Popov seemed excessively lachrymose, even for Lenski, and his singing never once hinted that the young man is a poet. For all that, Popov can at least claim to be the genuine article: a real Russian tenor. Flaws and all, this low-keyed *Onegin* revival has its charms and is well worth a visit. ■

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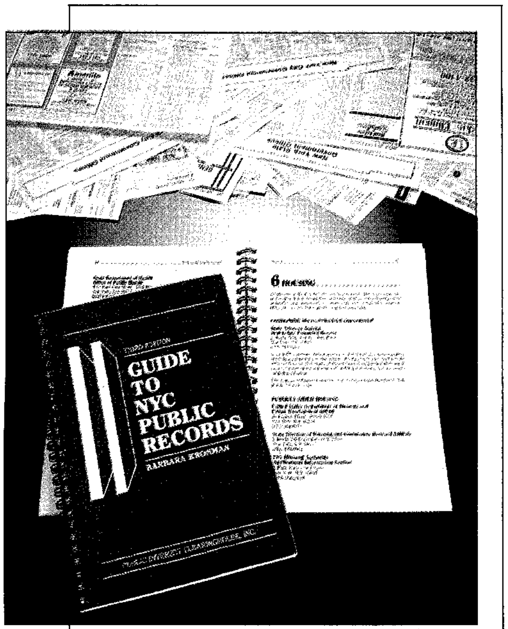
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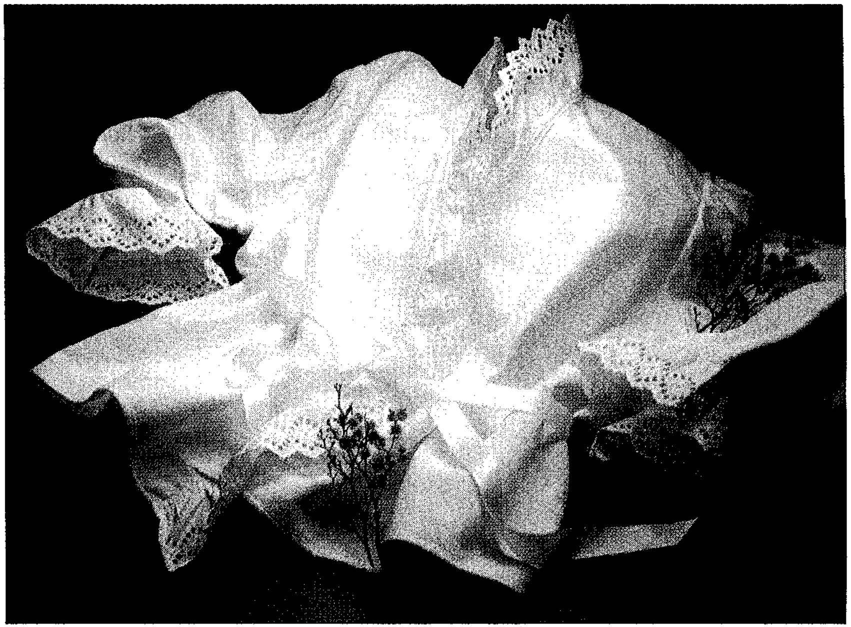

Warm Alert

All those lacy Victorian wonders are delicious for the summer months, you say, but what about the cool times coming? Well, we'll let you in on a secret: The Victorians, bless their chilly little hearts, extended their taste for froth to their erratically heated bedrooms. Here, then, are nineteenth- and early-twentieth-century cotton bed jackets ($100 to $135), many backed with thin cotton flannel, the better to keep you warm.

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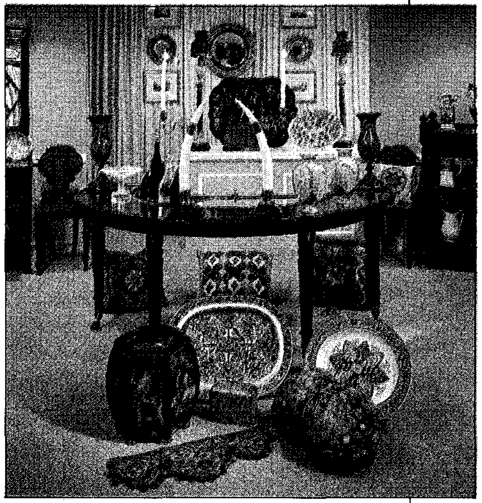

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Cook's Lure

Some are satisfied with the *Boston Cooking-School Cook Book,* but Marcus and Elizabeth Crahan amassed books on gastronomy for 40 years and had more than Fannie Farmer to show for it. Their collection, now up for auction, includes the first printed edition of the earliest known cookery text, whips past Victorian housekeeper Isabella Beeton, and even taps a first edition of Irma Rombauer's *The Joy of Cooking,* which joined us the same year the Empire State Building did. The books almost beat eating.

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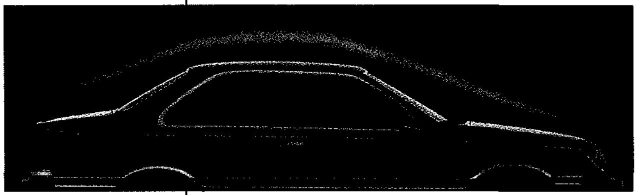

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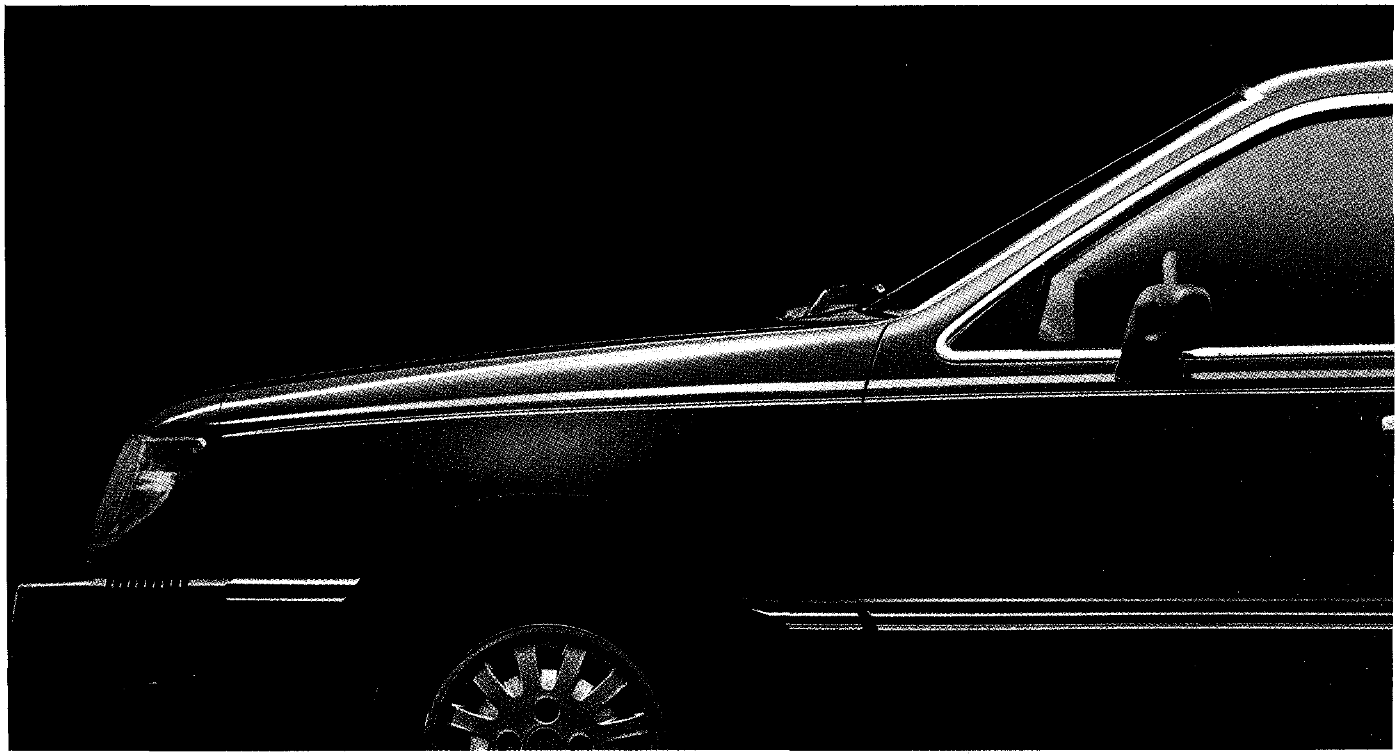

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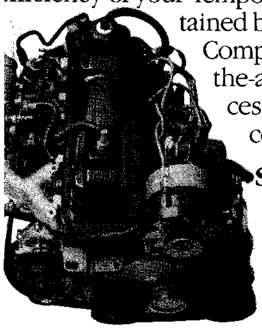

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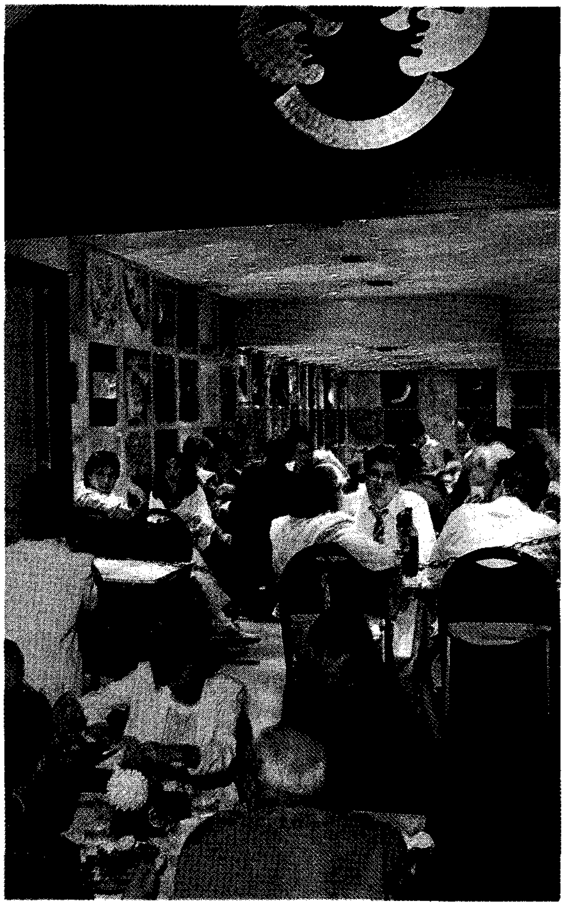
THERE I WAS, BAKING MY BRAINS ON the beach in one of the less chic Hamptons, when the first word reached me: **Mezzaluna.** Sharper than the sand fly's sting came the communiqués from Western civilization: Mezzaluna. So even before I joined the far-from-humble standees, chattering, tickling, and kiss-kissing to speed the 45-minute wait, I knew. Mezzaluna is the restaurant of the moment. Not "season." Not "year." I can safely track only "moment," because the way fame strikes in this town, with half a dozen ambitious new eateries poised to open and vie for our favor, each one may be a star for fifteen minutes. Only the legends will survive the New Year.

And what a glorious baptism for Mezzaluna. Sleek Italian sweetmeats sip peach-blushed champagne Bellinis, stretching and striding like the tawny lionesses they are. The *belle donne* arrive in *Attenzione* twosomes. Flighty Eurotwerps and their glorious muses, with great manes of jet black or the latest in little-boy shearings, line up behind, and after them wait the pale, well-behaved Wasp affluents of the neighborhood and the lively tagtails that necessarily follow—and are already there.

Why Mezzaluna? It is winsome. It is charming. It is clever. And modishly noisy. The menu offers no entrées, just antipasti (mostly salads), the paper-thin raw-beef carpaccio with varying adornments, pasta, and pizza—trattoria fare with *nuova cucina* expletives, fast food (alas, at slow prices), sometimes wonderful, too often curiously bland. It is adorable. And enchantingly Italian. It looks as if millions of lire have gone into dolling up the tiny space. Tables are topped with marble the peach and green of a salmon-spinach terrine. Ginori manufactures the handsome china. Fluffy white clouds float on the sky-blue ceiling. Handsome artifacts and twenty teas in red-painted English tea tins are stored in the sixteenth-century sideboard. The cunning blue-glass-in-silver-filigree salt shakers and the pottery ashtrays look ripe for light-fingered collectors. And almost everything wears the house logo, for "Mezzaluna" not only means "half-moon," it also refers to a two-handled crescent-shaped chopping tool—the dual meanings that 72 Florentine artists were asked to interpret. Their work makes a mosaic on one wall and entitles the artists to dine, on the house, when they hit New York.



Bella, bella: *It's Italian theater, dining by moonglow.*

So never mind the cramped quarters. Never mind that you dare not exhale (the back of your chair is kissing the back of the chair behind, your knees are caressing the knees across the way, and if anyone shifts, he will go over the ledge). Never mind the literally dashing service. Dash, drop a plate, dash. Isn't that what makes Mezzaluna so authentic? If the waiters in their long blue-and-white-striped aprons and blue-and-white shirt-sleeves were any more charming, there would be a queue to take them home at closing. Ours tonight has such a winning smile it's difficult to pay attention to the specials of the day. The news is that we can't order pizza till after 10:30 P.M. (or at lunchtime). It seems the house was losing money on *bellezze* who sat for hours over pizza and a glass of wine. So if you're hungry, it's a cinch to drop $35 or $40 per person for food and drink, tax and tip *incluso,* the wine from a highly original, not unreasonable, list—but watch out for the bubbly Pellegrino water at $5 the big bottle. Friends who stopped by early on and nibbled a pasta and carpaccio with their wine and paid $35 for two confessed that they headed directly up the street to Harper for two hamburgers: "We were starved." But from the clamor of the growing claque here, it would seem that few mind dropping $9 for a pizza the size of a dinner plate or $10 for what would be half a portion of pasta almost anywhere else. *Cara mia,* don't you want to know what we'll be wearing come autumn? With theater like this, let's not quibble about pennies. We can even conquer the obligatory lineup torture by dispatching a chum addicted to people-watching—or a professional line-stander—to list our name for a table until we amble in after the movie.

And the food can be splendid. Panzarotti as a daily special—plump ricotta-and-spinach-filled pillows of pasta in a sage-touched butter—are sublime, and spaghetti sparkles with bottarga, sun-dried tuna roe tossed with pousse-pieds, a briny green grown in salt marshes (another daily offering). Zestily sauced bresaola della Valtellina, air-cured beef, rides a cushion of pungent greens. Carpaccio may be mated with arugula and Parmesan, with crisp radicchio and Romano, with tomato, basil, and onions, with rather bland herbs, even (rather effectively) with thin slices of avocado. Saltato in padella, quick-sautéed thins of beef, are tomato-tangy with olive and oregano. But the grilled scottato with Fontina is wimpily bland.

Photograph by Ted Hardin.

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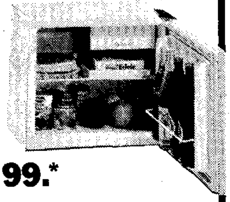

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A good dousing with salt and the house's fine Tuscan oil helps. In fact, several antipasti need doctoring—salt, lemon, splashes of oil—the exquisite tiny mozzarella balls (which split open to reveal a cherry tomato at the heart), for one, and the insalata Mezzaluna (thins of raw artichoke, celery, mushroom, and cheese), for another.

Pastas are scantily sauced in the Italian style. If you're counting on noodles lush and heartily crowned, forget it. Just three shrimp and half a dozen leaves of radicchio grace the lightly creamed tagliolini. A modest mince of porcini mushrooms flavors the wide pappardelle noodles. Penne warming cold tomato, basil, and mozzarella may be elegant as long as the great tomatoes of summer last. The green lasagna of the day—one time layered with Bolognese sauce, another time rich and creamy, with ricotta and a very tame pesto—might seem but a cheekful for a growing man. I always wondered why New York's Italian restaurants rarely attempted squash-filled tortelloni. The gluey texture of these plump little dumplings di zucca in a thick tomato cream may explain all.

Stop by for lunch. There is no one except our trio at 12:30 one recent Friday, and this day the house never fills, though I spy assorted food-world stars exploring the menu. On a slightly busier day, Mezzaluna seems unprepared for the noontime crowd: Waiters dash and forget and disappear. A quartet of employees clusters at the bar, oblivious to the chaos. And the small wood-burning pizza oven blazes, turning out pies that are unpleasantly scorched—an impossibly salty pesto, a bizarre pizza of the day: fresh pineapple, prosciutto, tomato, and mozzarella. Is there a cook in the kitchen or a poet-dreamer? Surely no one actually tasted this mess before offering it. Pizza with four cheeses, or with eggplant and olives—even pizza primavera—is definitely safer, infinitely tastier.

Best of the desserts: raspberries in orange juice. Strawberries in a puddle of balsamic vinegar are a sophisticated option. I couldn't detect champagne in the fresh fruit. And the sorbets ("made without sugar," our waiter boasts) are dry and grainy, no fun at all, not even the grapefruit with pink peppercorns.

Even if you're madly in love with Italy and Italians, you may not choose to endure the din and pre-dining detention here. But if you need to be where it's happening . . . if you are amused watching the golden urchins at play . . . if you want the taste of Milan—the classic, the outrageous, and the silly—dazzlingly witty Mezzaluna lights the horizon.

Mezzaluna, 1295 Third Avenue, near 74th Street (535-9600), is open daily for lunch noon to 3 p.m. and for dinner 6 p.m. to midnight. No credit cards. ■

Theater/John Simon

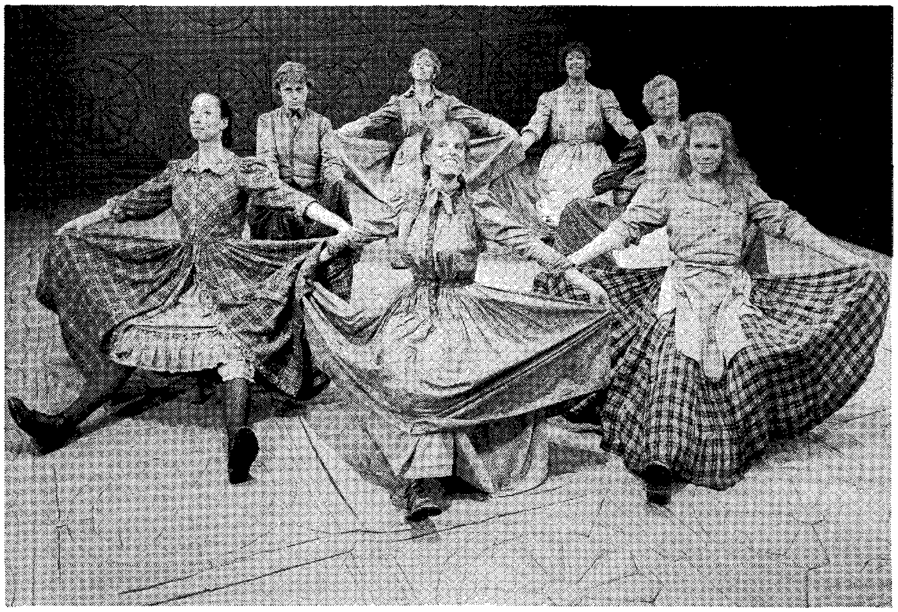
THE SEVEN-YEAR STITCH

"...Not theater at all, *Quilters* moves, snippet by snippet, from place to nebulous place, from time to unspecified time..."

Quilters IS THE SORT OF SHOW THAT gives regional theater a bad name. It is cute, sentimental, sophomoric, pseudo-significant, and really not theater at all.

Because its subject is quilting, it seems to assume that if you take bits and pieces of threadbare, hand-me-down verbal calico and patch them together in a crazy quilt, you've got yourself at the very least a heap o' livin' and, most likely, a work of art to boot. It's just the thing that would strike an actress trying out for a provincial repertory company as "meaningful," and such an actress, Molly Newman, began it by collecting stories of western and southwestern women, which, with the help of Barbara Damashek, a director-composer-lyricist, were then pieced together. Such as it is, the idea was derived from Grace Snyder and Nellie Snyder Yost's *No Time on My Hands,* from Patricia Cooper and Norma Bradley Allen's *The Quilters: Women and Domestic Art,* which also provided many swatches of anecdotal material, as well as from other books, anthologies of folk songs and popular verse—even from Garrison Keillor's *A Prairie Home Companion.* That is how this ragbag of a musical was stitched together.

"Making the Light Shine," an article by Miss Newman from the program of the Denver Center Theater Company, where this show originated, is reprinted in the New York program and begins, "As summers go, this one was a pip." A sensibility given to such exordiums is unlikely to sew together a work of dramatic grandeur. If the subject is one of major historical interest, oral history can, with extreme sensitivity and skill, be fashioned into a documentary drama. But quilting and the comments on it by legions of nameless needleworkers? I think quilts are a nice folk art, and, in the course of *Quilters,* we get to see some handsome specimens. I understand also that quilting was the chief—perhaps only—mode of self-expression for generations of pioneer women, that it took the place of recreation, art appreciation, family history, autobiography, psychotherapy, and chicken soup. But never, under any circumstances, can I see its taking the place of drama.


Quilters: *The frontier spirit is reduced to a patchwork of songs and scenes.*

What we get here, then, is tiny vignettes from the lives of many pioneer women and a few men as they travel west, build log cabins, lose their cabins in various disasters, have good or not so good marriages, produce countless children, many of whom they lose at birth or in a variety of accidents, and so on until they die. In between, and even during, all these things, they piece together and quilt hundreds of quilts, a stitch in time begetting thousands more. And the Misses Newman and Damashek fashion this into monologues, skits, song-and-dance numbers, some comic, some tragic, and almost all superficial, stereotypical, and artsy-craftsy.

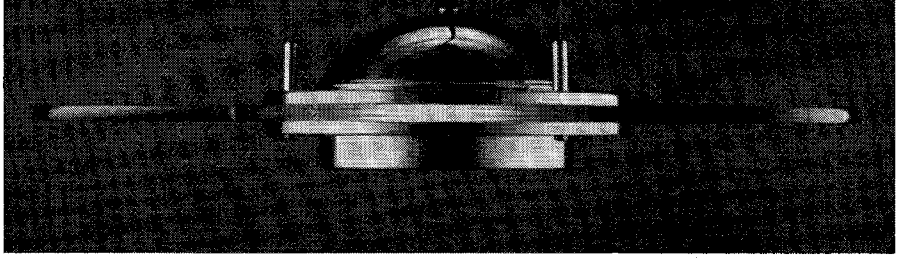
What is the organizing principle? There is a, so to speak, slender thread in the different quilt patterns that make up each of the twenty "blocks" around which bits of story try to coalesce. But over against this there is the discontinuity of an action that moves, snippet by snippet, from place to nebulous place, from time to unspecified time, from characters to unrelated characters. And there are some truly loose threads here in digressions about the coming of menstruation to a bunch of girls, say, or the impossibility for a woman worn out with childbearing to obtain an abortion, though these may fit well enough into the feminist statement the authors are after. Yet even when genuine integration is attempted, as when a group of women making a quilt for one James Earl Prentiss express their strong but diverse feelings about him, we can as soon pass through a needle's eye as care about this worthy whom we never meet.

And what is the text like? "When you get to be a real good quilter, you'll get as many as eleven stitches to the inch." "She took four stitches before pulling the thread through—four stitches, sick as she was." "It's an art, and every art requires effort." About a rancher husband off to Europe, "He wanted me to go too, but I am too Scotch, and anyway. . . ." Romance: "He had a gap-toothed grin that would stop your heart!" and so on. Dutifully, Newman and Damashek stitch a little heartbreak, a little backwoods humor, a little homespun philosophy into their quilt, and there are all those impersonations abetted by a few props of covered wagons heading west, windmills spinning merrily, a girl being baptized in a river (two red cloths), a log cabin shooting up into the sky, fire devastating a town (a banner with several red streamers), a woman in painful parturition. Since the baby is impersonated by a folded blanket, one gets the impression that these pioneer women even gave birth to quilts.

Miss Damashek's music is of two

Photograph by Martha Swope

"THE FLOATING GLASS": BRINGING ART DECO AND HALOGEN QUARTZ INTO HARMONY.



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kinds: that which is all too clearly derived from folk songs and is pleasant but overfamiliar, and that which is her own and arid and not worth getting familiar with. Her lyrics, when they are not borrowings and often even then, are lackluster and simplistic. Her staging, however, is competent, but it makes too eclectic use of many theatrical conventions on which she cannot impose an individual stamp. Most fallible, though, is her casting.

Lenka Peterson, playing an emblematic mother figure as well as some men, strides about ponderously, strikes matriarchal attitudes or platitudes, forces her voice low enough to dig ditches with, and perceives authority as a nonstop staccato bark. Among the so-called daughters, Rosemary McNamara is consistently compelling in speech and song, and conveys a pleasing blend of straightforwardness, sturdiness, and grace. Jennifer Parsons, though sometimes oversweet (or overdirected), has a fine, limpid vulnerability. These two are a pleasure to behold. Not so Lynn Lobban, with a kind of artful flimsiness a run-of-the-mill prairie wind would have blown to kingdom come, or Alma Cuervo, who, though convincingly looking like a bouncer in an all-female bar, has a mannered way of speaking, her words crackling like bacon on a stove. Evalyn Baron and Marjorie Berman are simply and totally wrong: ethnically, histrionically, and aesthetically, the former even being saddled with a wig like a polo helmet made of horsehair.

The minimal scenery by Ursula Belden and the inconspicuous costumes by Elizabeth Palmer are unexcitingly right, but Allen Lee Hughes's lighting is superlative. Ever since I was first dazzled by Hughes's work in *K2*, I have been looking forward to a new lighting plot by the artist with almost as much ardor as to a good new play. Here, his ever-changing lights create enormous pictorial variety and sculptural plasticity, and such subtle shadings of tone as would be the envy of any etcher or engraver. Note especially what he accomplishes with diagonal lighting. The onstage musicians twangle their homey instruments enthusiastically and also fill minor roles. But for all the obvious effort, *Quilters* is out of kilter. We need a theater of writers, not of oral historians. That the show should have been a success in Denver, Los Angeles, Pittsburgh, Edinburgh, and Dublin merely proves to me that bad taste is universal.

That it should have been a hit in Reagan's Washington was, I dare say, manifest destiny. Hits whose provenance is Los Angeles or the Kennedy Center have always required careful scrutiny and a healthy dose of skepticism. Now the Denver Center Theater Company may have to be added to the list. ▬

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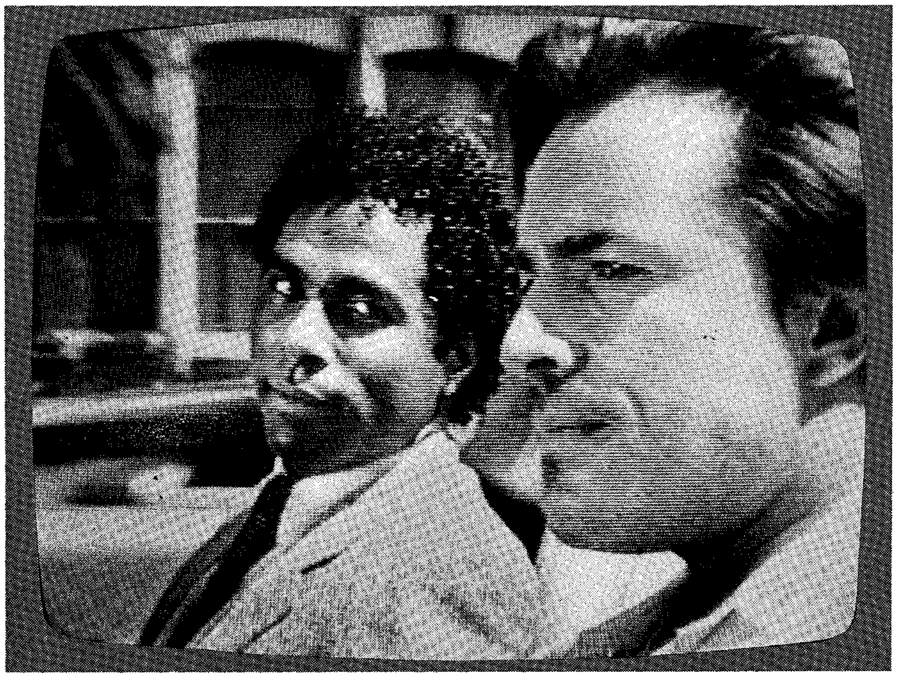
EVIL UNDER THE SUN

"...*Miami Vice* isn't about Miami; it's about its punch-drunk, image-besotted self, a savage cartoon of the way we see and feel..."

Miami Vice (FRIDAYS; 10 P.M.; NBC) IS TO look at. Of course, it has a plot, and actors who articulate more or less intelligibly. ("Give him an inch—and he thinks he's a ruler," says one of these actors to another.) It has sports cars and speedboats and dogs that smell dope and even an alligator named Elvis, who used to be the mascot for the University of Florida football team. (Imagine an alligator that is droll, all 10 feet of him, on a 40-foot sloop in a Miami marina under a hammering sun on broken water.) And because it was "created" by Anthony Yerkovich, it will remind you of *Hill Street Blues.* (It will also remind you of Brian De Palma's remake of *Scarface,* in which art met sleaze and art lost.) But *Miami Vice* is about colors and shapes in violent motion, a kind of rock video for the bloodshot eye.



Odd couple: *Philip Michael Thomas and Don Johnson as undercover cops.*

For at least three minutes on the two-hour pilot of *Miami Vice,* I found myself staring at the wheel of a car. This wasn't even the steering wheel of the car. It was one of the four wheels that roll around on the road. I was supposed to be thinking about Panamanian shrimpers and Colombian drug deals and crooked cops and fathers and sons, but I was staring at a wheel, admiring a tire. Later on, I would stare at and admire a pier. Toward the end, I was obsessed by a garage.

The feel is French: Cocteau on one of his benders wherein whimsy conflates with decadence; or Godard in *Alphaville;* or *Diva,* when the Oriental teenybopper roller-skates in her Parisian penthouse or peels an orange in her white Matisse tower. It is Post-Impressionist painterly: smolder and throb. Thinking is pointless. We're in a world of Fauvism, of pure color and disjointed planes.

On *Miami Vice,* the two undercover cops don't get along "style and personawise." One of them—Sonny Crockett, played by Don Johnson—is homegrown, white, with sloop and 'gator and Harry Truman sport shirts. When he isn't being angry, he misses his son and mourns his marriage. (There are, we are told, sixteen Miami vice cops, and they are "batting .250 on marriage.") The other—Ricardo Tubbs, played by Philip Michael Thomas as an acceptable Sidney Poitier facsimile—is a renegade New Yorker, black and beautiful, gone south to avenge the murder of his brother by the cocaine baddies. Whether they are busting nose-candy smugglers or, in a subsequent episode, a porno king who may or may not have FBI connections, Crockett and Tubbs do not so much conspire as they collide; they bounce off each other's walls when they aren't climbing them.

According to various newspaper reports, the city fathers of Miami are not happy with *Miami Vice.* It isn't exactly an ad for Eastern Air Lines or a press release from the chamber of commerce. It is more like the latest citrus canker. These city fathers have not, presumably, read Elmore Leonard or John D. MacDonald or the Miami *Herald.* I don't see why every car crash on network television has to happen in Brooklyn or Beverly Hills. Besides, *Miami Vice* isn't about Miami, any more than the season's premiere of *The A-Team* was about Miami. It's about its punch-drunk and image-besotted self, a savage cartoon of the way we see and feel. I like it, so far, a lot.

SINCE, INCAUTIOUSLY, **The A-Team** (Tuesdays; 8 P.M.; NBC) was just mentioned, I might as well say that *The A-Team* doesn't seem to me to be nearly as "mindless" as many critics find it. It is funnier than most situation comedies, better written than anything yet to be dreamed up by the bats in Aaron Spelling's attic, and as formal as Kabuki. Hannibal, Face, B.A., and Murdock are in business to parody themselves, and because what they embody so perfectly is the macho rubbish of American pop culture, we are laughing at a rearview mirror.

The A-Team, of course, was one of the bats in Stephen J. Cannell's executive-producer attic. Others include *Riptide, Hardcastle & McCormick,* and, most notably, *The Rockford Files.* Cannell specializes in despising institutional authority—the army, police commissioners, medical professionals, etc.—while celebrating tough-guy do-goodism. Tough guys, listening to their hearts, ignore the rules. Their muscles are sincere and their women are in peril and they get off on machines.

Hunter (FRIDAYS; 9 P.M.; NBC) IS CANnell's latest. One of the tough guys this time is a woman (Stephanie Kramer) who is known around her Los Angeles

Photograph by James Hamilton.

police precinct as "the brass cupcake." For reasons too ridiculous to go into here, she is teamed up with the authority-despising tough-guy do-gooder Detective Sergeant Rick Hunter (Fred Dryer). Naturally, their captain objects to their unorthodox methods; he even insists on Hunter's seeing a psychiatrist.

This psychiatrist, however, turns out to be the villain—a killer of blonde women who like country-and-western music. Why does he kill blonde women who like country-and-western music—especially on Wednesdays? Because *his* psychiatrist is a blonde woman who likes country-and-western music, and he sees her on Wednesdays.

Actually, I liked this plot more than I'm accustomed to liking the plots of assorted Cannells. The psychiatrist as mother figure and sex symbol brought to my filthy mind Anna Freud as well as the usual, and impermissible, double binds I work out by riding my Oedipal cycle. Nevertheless, on *Hunter*—unlike *The A-Team*, on which no one is ever permitted to die—Stepfanie Kramer and Fred Dryer are asked to specialize in selective extermination. They reach for their guns the way the rest of us reach for aspirin. The brass cupcake, who picks locks when she isn't bubble-bathing, has a knife in her boot. The dreamy Hunter—"works for me," he says after every spasm of violence—has a knife in his smile.

If *Hunter* works—on a forthcoming episode, the police commissioner is the main suspect in his wife's murder, just so that Cannell can despise a little more authority—it will be because of Fred Dryer. Dryer is so big that he used to play defensive football for the New York Giants and the Los Angeles Rams. But he is smooth, big, baby-dimpled, marble-eyed, laconic to the point of catatonia. He reminds almost everyone who has seen the pilot of a cross between Richard Widmark and Clint Eastwood. There is also about him a furtiveness, the thumbprints of a sneaky mind, that suggests a long Richard Nixon and a tidy Jack Nicholson. He even has a bald spot, which the camera seems to rub as if it were a lucky coin. Nobody has yet explained to Dryer how to act, but his blank uneasiness, his friendly menace, compels. I liked him as much as I liked the wheel in *Miami Vice.*

WE SHOULD WAIT A WEEK, AND MAYBE A month, to affirm Bill Cosby. **The Cosby Show** (Thursdays; 8 P.M.; NBC) looks like the new season's best sitcom, because everybody loves Cosby, who is supposed to be a New York City obstetrician with four interesting children; and everybody loves Ed Weinberger, who has written so well for *Mary Tyler Moore* and *Taxi;* and everybody should love Phylicia Ayers-Allen, who plays Cosby's lawyer-wife. I only worry that I'm going to end up hating all this goodness. And the word is that Weinberger is now off the team. Minus this heavy, *Cosby* could be lightweight.

THE PLAYWRIGHT CHRISTOPHER DURang, one of the putative "core writers" for CBS's *Comedy Zone* (*New York,* September 3), has written to advise me that he is the author of the "Funiculì, Funiculà" sketch I so admired several weeks ago. I apologize for not identifying him. His purpose, however, was much larger than self-aggrandizement. I had complained about the lack of political humor on *Comedy Zone.* According to Durang, the writers were told by CBS's censors not to mention the name of the president of the United States—*any* president of the United States—and that public-service announcements were immune from criticism. A skit involving venereal disease and the "squeal law" never saw prime time. Steve Allen was not permitted to do a joke about Ronald Reagan and Alberto VO-5; *Comedy Zone* was stuck in the "family hour" in an election year. At that hour, especially this election year, comedians are orphans. ▬

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“. . .The ‘cleanup’ has apparently become too good commercially to include the people who were originally asked to share in it. . .”

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Balancing act: *Current plans would remake the strip west of Times Square.*

THE PEOPLE WHO GATHERED ON SEPtember 6 at the Lamb’s Theatre on West 44th Street were there for the final public hearing on the sweeping $1.6-billion 42nd Street redevelopment project before it goes to the Board of Estimate. But the scene was like something out of one of Fellini’s more bizarre films. Overseeing the exchange was an avuncular retired judge who began with cheerful banter but grew steadily nastier until he rose, voice quivering, to demand that nonexistent “security” forces eject a young woman for holding a protest sign. In the center of the cozy hall perched a picture-book hippie mother complete with infant in backpack carrier. A boyish local politician accused the fidgeting officials on the stage of stifling debate. A man speaking for the Greater Blouse, Skirt & Undergarment Association was followed by a derelict dressed in tatters who rambled incoherently. The event was adjourned early when no more speakers could be found.

If the mini-drama at the Lamb’s was strange, it was no more so than the course of the project under review. It began four years ago as a model of public-spirited urban upgrading. According to the New York State Urban Development Corporation, the city’s main partner in the plan, it was based on “painstaking economic and design analysis,” and could succeed “only with the full support of area businesses and residents.” In recent months, however, the project has become shrouded in mistrust. The head of the UDC subsidiary handling the project has left, as has the number-two man at the Public Development Corporation, the leading city agency involved. UDC insiders speak of “problems of morale” and “a sense of drift.” Many of the original backers, including some of the very groups the project was intended to benefit, have turned against it. A passionate supporter describes the project as “rudderless.” A disaffected former booster says it is “ripe for litigation.”

From the start, the 42nd Street plan was a daunting balancing act. The idea was to “clean up” the intransigent crime and pornography on the street west of Times Square by offering massive incentives to developers who might otherwise shun the area. The incentives included enormous tax abatements for four new office towers that would be as much as twice the size the zoning law allows. Through eminent domain, the run-down theaters on the street would be condemned, and a hotel and an enormous merchandise mart would be built.

There was a risk to the city in lost light and air, the displacement of the porn parlors to other parts of town, and creeping gentrification, but there were trade-offs. The huge buildings would be designed according to a set of architectural guidelines intended to minimize their bulk; nine condemned theaters would be returned to legitimate use; the grimy Times Square subway station would be rebuilt; and tax rolls would swell from the new prosperity of a formerly underbuilt part of town. The proposal, which was shown to scores of groups—including some of the pickiest of do-gooders—drew unusually widespread praise.

And it still has a lot of big guns behind it. Governor Cuomo and Mayor Koch eagerly pose for pictures of themselves peeking out between the models of the office towers. Local clergymen cite the “need to be free of the crime and depravity” in the area. A spokesman for the League of New York Theatres and Producers describes the plans as “unquestionably a positive development.” The editorial writers at the *Daily News* and the *Post* are for it. The people at the *Times* issue occasional cautions, but do not seem to have moved far from the position summed up in a May 21 editorial entitled GET OUT OF THE WAY IN TIMES SQUARE.

In praising the development, its backers point to what appears to be an exhaustive review procedure. Last winter, the UDC issued an 880-page Draft Environmental Impact Statement and followed it with two days of public hearings. Late this summer, the agency published its Final Environmental Impact Statement, 1,100 pages in two volumes that included public comments and UDC responses. “We have been interfacing vigorously with the community,” says a UDC spokesman. Adds William Stern, who took over the project as head of UDC in 1983, “Almost all fair-minded observers feel it is a very good plan. Never has a project received such overwhelming support.”

That comes as news to many, including a host of former supporters. A spokesman for the New York Chapter of the American Institute of Architects (which endorsed the project in 1981) noted that while the office-tower designs have been tinkered with, the new

Photograph by Roland Neveu/Gamma-Liaison.

versions remain far from the lively forms promised at the outset. The Landmarks Conservancy, a group monitoring the proposed renovations of the 42nd Street theaters, pointed out that there is still no guaranteed funding for the two houses intended for nonprofit use, and that the fate of several others remains vague. (Michael Lazar, the conditionally designated developer for four of the theaters, concedes that his only experience in the field is converting a hotel ballroom into a cabaret.) The Municipal Art Society, a group the Final Environmental Impact Statement lists as a partner in its interfacing, pointed out similar gaps in the assurances on the subway renovation and the proposed hotel. They add up, said the group's president, to "a feeling of unease about the project."

The rising chorus of criticism is not limited to civic watchdogs or congenital naysayers. Jay Mazur, speaking for the International Ladies' Garment Workers' Union, predicted at the September 6 hearing that the proposed merchandise mart "will do irreparable harm to New York's largest manufacturing industry," and quoted the UDC's own language, that "no assured mitigation measures have been identified" to protect the garment district from "project-generated land-use changes." A fellow garment-industry representative predicted that "putting a mart in our own backyard would be an additional nail in our coffin." Both Community Boards 4 and 5 now oppose the project. So do some prominent local politicians, including Assembly Member Richard Gottfried, City Council Members Carol Greitzer and Ruth Messinger, Congressman Ted Weiss, and State Senator Franz Leichter. "All of the serious shortcomings with the plans that I and many others from the affected area identified at previous hearings and meetings are still very much evident," says Leichter.

Among the shortcomings confirmed by the Final Environmental Impact Statement itself are that a good number of the sex shops to be swept from 42nd Street will reappear at the north end of Times Square, and that area rents will go up, cutting into the support services critical to the theater district that is supposed to benefit from the cleanup. But there is more to the malaise settling upon the 42nd Street project than statistical predictions. A lot of people feel that the spirit of trust in which the entire discussion began has been betrayed. Despite UDC claims to the contrary, community leaders insist they have been shut out of the process. "Everyone believes there is no way of dealing with the UDC," says one. "They treat us like criminals." That may be pushing it, but there are few signs that the agency has made any sincere efforts to stay in touch with the people it so proudly pro-

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A remarkable number of the main players heard about the last public hearing only the day before. UDC spokesmen note that legal notices were published in the *City Record* and in the *Daily News*. Fair enough, and many people who should have been alert to the proceedings were on vacation. But something is amiss when the people touted as beneficiaries of a project have to check legal notices for debates on their future. The UDC says it mailed copies of the Final Environmental Impact Statement to those concerned. As of the September 6 hearing, few had arrived. "Taken together," says Assemblyman Gottfried, "it adds up to an unmistakable pattern of excluding the public. Never in my experience has the UDC treated the community with such contempt."

William Stern, the current head of the UDC, has little use for such claims. "This project is an excellent vehicle for activists to get attention," he says. "The issues being discussed are trivial." How does he feel about the continuing opposition to the office towers by the American Institute of Architects? "The AIA," responds Stern, "may or may not be representative; there are people who don't like the Parthenon." Or the vagaries of plans for the nonprofit theaters? "New York has a great many nonprofit theaters," he says. On the issue of gentrification? "Some people will never be satisfied." On the building of a mart that is feared by the people it is supposed to be for? "We're creating an entirely new industry for New York."

It doesn't take much skill at reading between the quotes to get the message William Stern is sending. It is that the plans for West 42nd Street have become too good a commercial opportunity to include the people originally asked to share in them. In talking with Stern, a vision emerges of an area made up of upwardly mobile people working and playing in an environment secure from "blight," as he understands it, but also secure from diversity and, indeed, debate. It is a vision held by many students of the future of this city. But it is not the vision on which this project was sold, and it is not one for which the public should have to pay such a price.

It is little wonder that the UDC should be observing only the letter of the law in letting New Yorkers know what has become of the plans of four years ago. The agency would no doubt be pleased to get the new version signed before too many people realize that they have been conned—or cast in a Fellini movie. The pity is that the arrogantly shabby handling of the public process is sparking the kind of anger that may well bring down the surviving good in this project along with the bad. ■

Movies/David Denby

DEATH IN THE AFTERNOON

"...Rosi makes clear one of Bizet's harsher themes: Bullfighting is not incidental color in *Carmen,* it's what the opera is about..."

FRANCESCO ROSI'S VIBRANT AND SPECtacular new film is called **Bizet's Carmen**—an awkward title, but doubtless necessary in this year of the gypsy, when so many people have laid hands, some tender and loving, some brutal and cold, on the most passionate and willful of nineteenth-century heroines. Whatever it's called, Rosi's movie is a triumph. Full-blooded, violent yet elegant, Rosi's version of Bizet's lyric tragedy has only one possible peer among opera films—Ingmar Bergman's incandescent adaptation of *The Magic Flute.*

"*Carmen* by Bizet / Is no more Spanish than the Champs-Elysées." So goes the Noël Coward line, and one knows what Coward meant: Despite the Spanish setting and Bizet's attempts at Spanish rhythms, the sweet plangency of the melodies seems utterly French. But Rosi, who once made a violent and sorrowful movie about bullfighting, *The Moment of Truth* (1965), returns to the social and cultural milieu of Prosper Mérimée's original story, shooting *Carmen* in the towns, hills, and plains of Andalusia. This tough-minded man recreates the eternal Spanish themes of love, honor, and ritual death under the bright Mediterranean sun. In less rigorous hands, the movie would have collapsed into travel-poster clichés.

The opening is stunning: In slow motion, a wounded bull snorts, paws the earth, and charges a matador; in the background, we hear not the festive opening of *Carmen* but only scattered crowd noise and a tuneless band playing somewhere in the distance. The squalid moment is prolonged almost to the point of discomfort, but finally the matador—it is Escamillo (Ruggero Raimondi), the vainglorious stud who hovers around the edges of the action—plunges the sword into the bull, killing him cleanly. And only then does the opera, with its familiar march, begin. This shocking and ironic mix of death and festivity is what Bizet achieved in the brilliantly composed last act. By bringing it forward to the beginning, Rosi makes clear one of the opera's harsher themes: Bullfighting is not mere incidental color in *Carmen,* it's central to what the opera is about. The bull that is killed in *Carmen* is of course Don José, a limited and stupid man, who is goaded and mastered by Carmen and then destroyed by his helpless passion for her. At the end of the opera, Don José is still physically alive, but morally and spiritually he is finished.

Under her thumb: *Placido Domingo and Julia Migenes-Johnson in Rosi's* Carmen.

I give this as only one example of Rosi's clarifying dramatic intelligence in a film marked by an amazing number of interesting solutions to the vexing and often ludicrous problems of shooting an opera. What's most unbearable in opera films are the tonsillectomy close-ups of open mouths and vibrating tongues, but Rosi, after pre-recording the music (with Lorin Maazel leading the Orchestre National de France), has shot his scenes with great freedom. All those familiar choruses of cigarette girls, soldiers, and gypsies, which can look falsely busy on the stage, are now fun to watch: Rosi goes all the way with his bent for authenticity, putting his extras to work in the street, around campfires, in the mountains and bullrings.

In the duets, Rosi keeps the camera well back, allowing his Carmen (Julia Migenes-Johnson), Don José (Placido Domingo), and Micaëla (Faith Esham) room to move about and act, and in one startling moment, as Don José and Micaëla are concluding their high-minded first-act avowals, the director simply allows the two to walk away from the camera, down a dusty street, farther and farther away until a horse coming toward us and laden with fruit blocks our view of the couple altogether. This scene says that not everyone in Seville was concerned with these people and their overwrought love affairs that day.

The movie is both naturalistic and theatrical, objective and romantic; it transcends the usual boundaries of style, combining contraries in a new synthesis of its own. On the one hand, Rosi has a Carmen who sweats and pulls at her thighs with frustration when her man holds back on her. On the other, he exploits the town of Ronda (doubling for nineteenth-century Seville) for its elegantly histrionic design. The irregularly shaped buildings with their walls so white they would make snow look dirty, their arches and stairways and ramps, seem like an avant-garde opera set of the twenties.

Rosi's cinematographer, Pasqualino De Santis, never produces a dull frame, but nothing is merely for show. The gypsy camp, for instance, is blood red

Photograph by Jonathan Levine/Sygma.

from the light of many nighttime fires, but there's just enough extra light to see the mud and discomfort and babies crawling around. As the smugglers pass through the mountains in the orangy dawn, the skies above are strangely dark and portentous—a sign, perhaps, of bad times ahead. It's a commonplace that music heightens the emotional effect of any image, but in *Bizet's Carmen* the images are so strong they bring out the heat in the music.

Migenes-Johnson and Domingo add a little heat of their own. The American soprano has a long jaw, freckles, and thick dark hair. She's not quite beautiful, which is fine, since one doesn't think of Carmen as beautiful, but she's so ripely sexual and so physically volatile that she can play the *femme fatale* and parody it at the same time. Taunting and vamping Domingo, she dances so provocatively you think he's either got to make love to her or kill her on the spot—and then, when he holds back, she contemptuously razzes her own dancing as a waste of time. As an actor, Domingo is a little too straight for her; working his face into a mask of suffering or rage, he holds a mood through an entire scene. And though his singing, as always, is lustrous and powerful, his inability or unwillingness ever to sing quietly (for instance, in the opening phrases of the "Flower Song") makes something stentorian out of potentially intimate moments.

In the savage last scene, Migenes-Johnson makes it clear that Carmen not only no longer loves Don José, she's bored and disgusted by his nagging grand passion. It's *over,* and he doesn't seem to get it. She's too proud to give in to him, and in a fit of helpless rage, he kills her. The sexual psychology of *Carmen* is entirely modern, yet the opera has a bold romantic charge that the composers of the twentieth century could never produce with conviction. By going back to the opera's cultural roots and playing it straight, Rosi has made a film that is both squalid and noble, fiercely realistic and larger than life—the first truly exciting movie of 1984.

Stranger Than Paradise HAS BEEN WINNING prizes at film festivals, and one immediately sees why. The young American filmmaker Jim Jarmusch is in full control of an extremely singular style. He works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. In each of the vignettes that make up the story, Jarmusch doesn't cause a great deal to happen—one feels that one has entered a winter zone where life has slowed down. The hero—if you can call him that—is a certain Willie (John Lurie), a young man who emigrated from Hungary ten years ago and who has sunk to a dead level of American banality and ineptitude. Tall and skinny with a flattened nose that extends to meet horsey lips, Willie wears suspenders and a small hat and sits in his room watching television (at times, the television seems to be watching him); he has a partner, Eddie (Richard Edson), who is virtually a twin—skinny, same nose, same little hat. These two are extremely comical, as self-assured in their odd, hopelessly out-of-it style as the lunch crowd at Le Cirque.

Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing whiteness of Lake Erie to the motel wasteland of Florida. The reticence of Jarmusch's style creates considerable suspense: Will something actually happen? The surprise dénouement, which proves that America is indeed the land of opportunity, offers the perfect absurdist finale for a tale more observed than galvanized into action. ■

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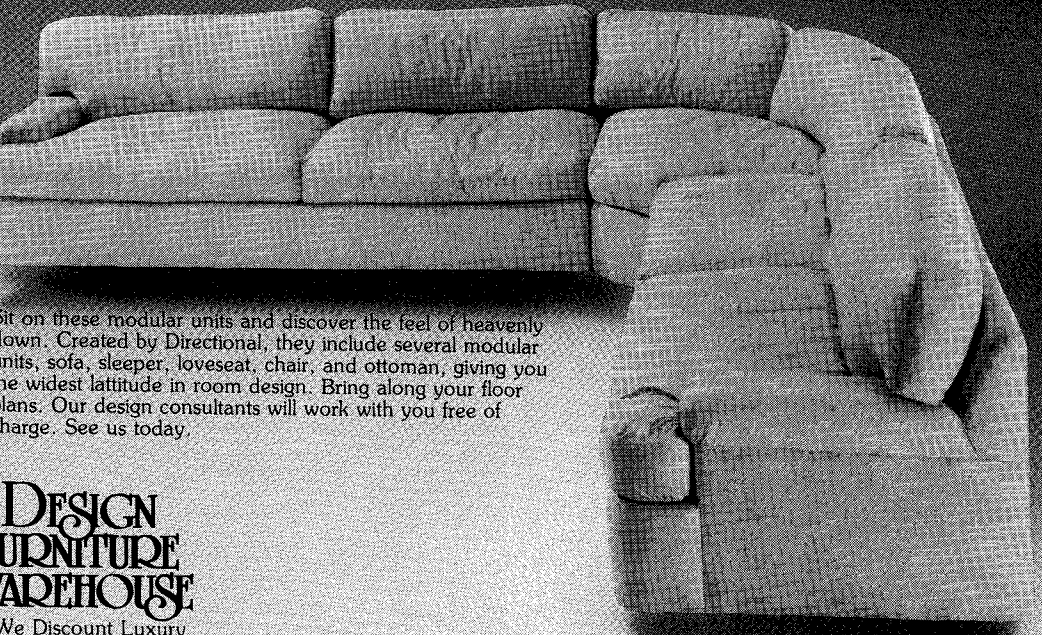

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BY LEONORE FLEISCHER

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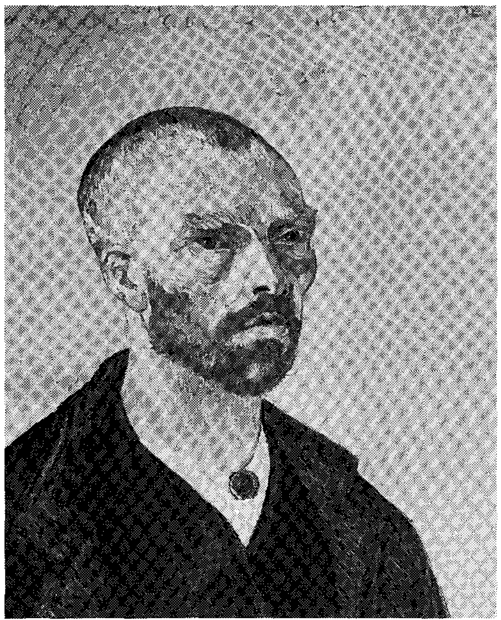

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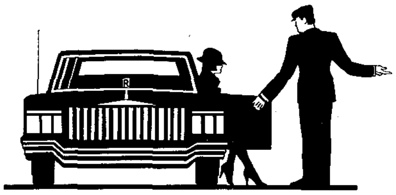

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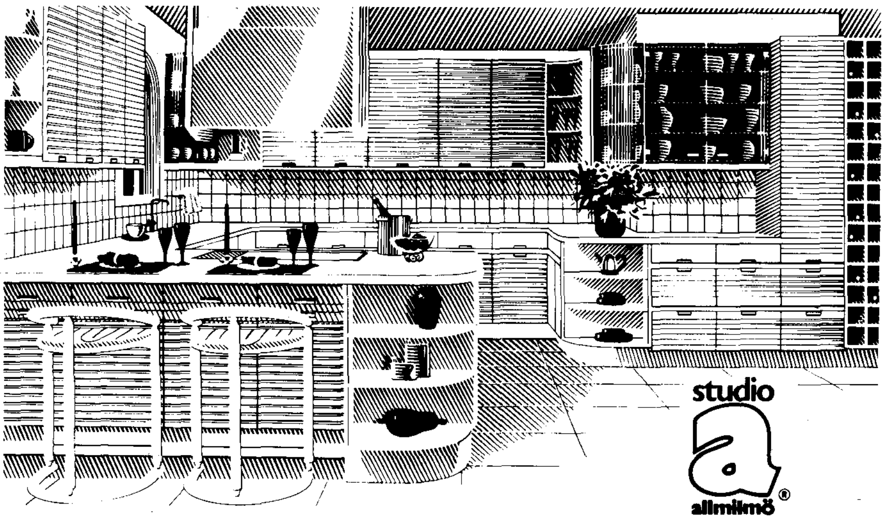

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necked or cardigan dresses, retail $154, here $69; shirtwaist dresses, retail $198, here $84. Also, a few coordinating tops, most with cowl neck, retail $88, here $38. Cash-and-carry only; all sales final. *Eugenia Worthington, 264 West 35th St., Room 1003 (947-2863); Mon.–Fri. 10 a.m.–4 p.m.; through 10/5.*

Sample Sale

THIS SALE OF WOMEN'S SPORTSWEAR samples and overstock items is being held in conjunction with Eugenia Worthington's sale (above). The simple, handsome clothing, sizes 6–14, is made of lamb's wool and is available in black, oatmeal, raisin, and red. A few examples: argyle-front-paneled sweaters in several styles, retail $120–$170 (for a long cowl-necked tunic), here $60–$85; coordinating jackets, retail $180, here $90; long pants with side pockets, retail $120, here $60; cropped pants with front pockets, retail $130, here $65; straight skirts, retail $90, here $45; pleated skirts, retail $130, here $65; cowl-necked dresses, and long cardigan coats (with or without sleeves), retail $170 each, here $85. Also, hand-knitted and hand-embroidered jackets, retail $400–$500, here $200–$250. Checks accepted; no credit cards; all sales final. *Vuk DJ, Inc., 264 West 35th St., Room 1802 (244-0660); Mon.–Sat. 10 a.m.–4 p.m.; through 10/5.*

Small Leather Goods

LEDERER IS HOLDING ITS ANNUAL SALE. Women's wallets, of calfskin (in a wide range of colors) or pigskin (taupe only), include: small bit wallets, were $50, now $29.95; medium-size bit wallets that hold bills, change, checks, and credit cards, were $60, now $39.95; large bit wallets with separate checkbook cover, were $70, now $49.95. Also lizard and alligator wallets, now 20–30 percent off. For men: an assortment of calfskin wallets that hold bills, credit cards, and driver's license, in cordovan or black, were $40–$60, now $29.95–$39.95; black alligator belts, were $140, now $89.95; soft, unpolished-leather wallets (tan only), in assorted sizes, now 30 percent off. A.E., M.C., V., checks accepted; all sales final. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 10/15.*

Leather Clothing

SUEDE AND LEATHER CLOTHING FOR women (sizes 4–12) and leather pants for men (sizes 28–36) are on sale at this designer's loft. For women: suede pants, retail $150–$350, here $65–$195; leather pants, retail $190–$450, here $95–$225; suede or leather skirts, retail $145–$300, here $65–$145; suede blazers, retail $150–$625, here $65–$295; suede or leather dresses, retail $450–$625, here $225–$295; suede suits with ankle-length skirts, retail $790, here $395; suede or leather coat samples (sizes 10 and 12 only), retail $950–$1,400, here $500–$750. Also, a rack of separates from earlier collections, here $10–$20 each. For men: leather pants, retail $350–$550, here $195–$295. Checks accepted; no credit cards; all sales final. *Horst, 322 Seventh Ave., near 28th St., third floor (868-0947); Mon.-Sat. 10 a.m.-6:30 p.m.; 10/5-13.*

Vino

THIS SHOP SPECIALIZES IN ITALIAN wines and is discounting eight of them for October. The three red wines are: Ronco delle Ginestre Sangiouese, was $12.50, now $6.25; Ronco dei Ciliegi Sangiouese, was $14.75, now $7.40; Ronco Casone Sangiouese, was $14.75, now $7.50. The white wines, by Fantinel, are: Chardonnay, was $8.50, now $6.80; Pinot Bianco, was $9.50, now $7.60; Dry Malvasia, Pinot Grigio, and Sauvignon Blanc, were $9.50 each, now $7.60. Checks accepted; no credit cards; all sales final. Free delivery in Manhattan. *Bottega Vino, Trump Tower, 725 Fifth Ave., at 56th St., lower level (688-6556); Mon.-Wed. 10:30 a.m.-6 p.m. and Thurs.-Sat. till 7 p.m.; through 10/31.*

Country Style

PIERRE DEUX OFFERS A VARIETY OF LOW-priced items made of wonderful fabrics. Home-furnishing fabrics include Souleiado cotton from France (most with patterns taken from eighteenth-century woodblocks) and contemporary-design cotton fabric by David Hicks and Jean Dive. A few examples: 35-in.-wide fabrics, were $18 a yd., now $4.50; 50-in.-wide fabrics, were $24 a yd., now $6; printed borders, were $3.75–$5.25 a yd., now 50 cents and 75 cents. Many remnants of non-discounted fabrics are available at low prices. A selection of clothing for women, sizes 6–14, includes: cotton jersey dresses, were $125, now $75; shirred cotton skirts that can be worn as sundresses, were $125, now $80; wool-challis dresses from last season, were $325, now $150. Accessories made of discontinued fabrics include: cotton scarves, were $17.50, now $7.50; stuffed patchwork bears and elephants, were $50, now $25 (small dolls and animals, now $3 and $5); pillows in selected fabrics, were $40, $55, and $75, now $10, $15, and $20; purses, totes, and other accessories, now $2 (for a change purse) to $30 (for carry-on or duffel bags). Delivery available at additional charge. A.E., M.C., V., checks accepted; all sales final. *Pierre Deux, 870 Madison Ave., at 71st St. (570-9343); Mon.-Sat. 10 a.m.-6 p.m.; through 10/6.* ■

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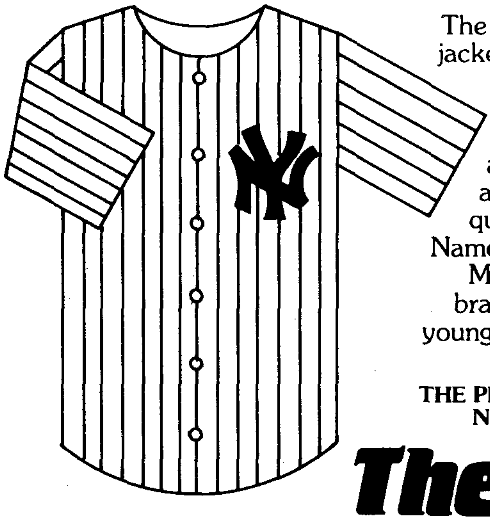

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A Complete Entertainment Guide for the Week Beginning Oct. 3.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Oct. 2: "Bona." Opening Oct. 3: "Far From Poland." #2—"In the Realm of the Senses"; "Empire of Passion."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Oct. 5: "Grey Gardens"; "Rosie the Riveter"; "With Babies and Banners"; "Soldier Girls." Oct. 6: "The Cast Album: Company"; "Yudie"; "From These Roots"; "ItalianAmerican"; "Dark Circle"; "Seeing Red"; "Burroughs." Oct. 7: "The Wobblies"; "Children of Labor"; "Men of Bronze"; "Best Boy"; "Soldier Girls"; "Rosie the Riveter"; "With Babies and Banners."

5. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—Oct. 1: "The Seven Mintues"; "The Immoral Mr. Teas." Oct. 2: "Mondo Topless"; "Finders Keepers, Lovers Weepers." Oct. 3: "Up!"; "Lorna." Oct. 4: "Beneath the Valley of the Ultravixens"; "Mudhoney." Oct. 5–7: "Tibet: A Buddhist Trilogy." #2—"Faster Pussycat! Kill! Kill!"

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The 4th Man." #2—"Another Country."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 4: "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Irreconcilable Differences."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 1: "Romance"; "Inspiration." Oct. 2: "The Secret Six"; "Saratoga." Oct. 3: "The Lady From Shanghai"; "Gilda." Oct. 4: "The Bicycle Thief"; "Two Women." Oct. 5–6: "This Gun for Hire"; "The Glass Key." Oct. 7: "Camille" (1936); "Grand Hotel."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 4: "Ghostbusters"; "Moscow on the Hudson." Oct. 5: "El Norte"; "Alsino and the Condor." Oct. 6: "Missing"; "Chile, I Don't Take Your Name in Vain." Oct. 7: "Burn!"; "Manos a la Obra: The Story of Operation Bootstrap." Oct. 8: "Hearts and Minds"; "Zap Zero"; "America"; "The Selling of the Pentagon."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Oct. 2: "Alien"; "Altered States." Oct. 3–4: "Trading Places"; "48 Hrs." Oct. 5–6: "Star 80"; "Frances." Oct. 7–9: "Animal Crackers"; "Duck Soup"; "Horsefeathers."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Bostonians." #2—"Until September."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Oct. 4: "Entre Nous." Opening Oct. 5: "Teachers." #2—"All of Me." #3—"All of Me." #4—Thru Oct. 4: "Utu." Opening Oct. 5: "Teachers."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 4: "The Evil That Men Do."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "A Soldier's Story."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Oct. 4: "Tightrope." Opening Oct. 5: "The Adventures of Buckeroo Banzai."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Oct. 4: "Careful He Might Hear You." Beg. Oct. 5: "Places in the Heart."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Oct. 4: "Until September." Opening Oct. 5: "Teachers." #2—"The Woman in Red." #3—"All of Me."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Oct. 4: "Dreamscape." Beg. Oct. 5: "Places in the Heart." #2—"The Evil That Men Do."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Oct. 4: "Indiana Jones and the Temple of Doom." Opening Oct. 5: "Teachers."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Impulse." #2—"Purple Rain." #3—"Tightrope." #4—"Bachelor Party." #5—"The Woman in Red." #6—"Revenge of the Nerds."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Body Rock." #2—"All of Me."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Ghostbusters."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Irreconcilable Differences."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Savage Streets." #2—"The Wild Life."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Karate Kid." **EMBASSY 3**—"C.H.U.D." **EMBASSY 4**—"Utu."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Oct. 1: "Death in Venice"; "The Damned." Oct. 2–3: "The Bachelor Party"; "Bus Stop"; "A Hatful of Rain." Oct. 4–6: "You Only Live Twice"; "On Her Majesty's Secret Service." Oct. 7–8: "Major Dundee"; "The Wild Bunch." #2—Oct. 1–2: "The Last Waltz"; "Dont Look Back." Oct. 3–4: "Up in Smoke"; "Kentucky Fried Movie"; "Airplane!" Oct. 5–6: "Rebel Without a Cause"; "East of Eden." Oct. 7: "It Should Happen to You"; "Born Yesterday"; "Solid Gold Cadillac."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "A Soldier's Story."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Wild Life."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Oct. 1: "Tootsie"; "Used Cars." Oct. 2: "Richard Pryor Live on the Sunset Strip"; "Richard Pryor . . . Here and Now." Oct. 3: "The Big Chill"; "Educating Rita." Oct. 4: "Gandhi." Oct. 5: "It Happened One Night"; "The Awful Truth." Oct. 6: "Born Yesterday"; "It Should Happen to You." Oct. 7: "The Big Heat"; "Gilda."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Irreconcilable Differences."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Ballad of Narayama."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Impulse."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Joke of Destiny."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Swann in Love."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Another Country."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"The Woman in Red." #2—Thru Oct. 4: "The Evil That Men Do."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "A Soldier's Story." **CORONET**—"Places in the Heart."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Return of Martin Guerre."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Oct. 4: "Greystoke: The Legend of Tarzan, Lord of the Apes." **CINEMA II**—753-0774. "The Bostonians."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"All of Me." #2—832-2720. "Windy City."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Country."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Until September." #2—"Body Rock."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Amadeus."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Careful He Might Hear You."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Impulse."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Wild Life." #2—Thru Oct. 4:

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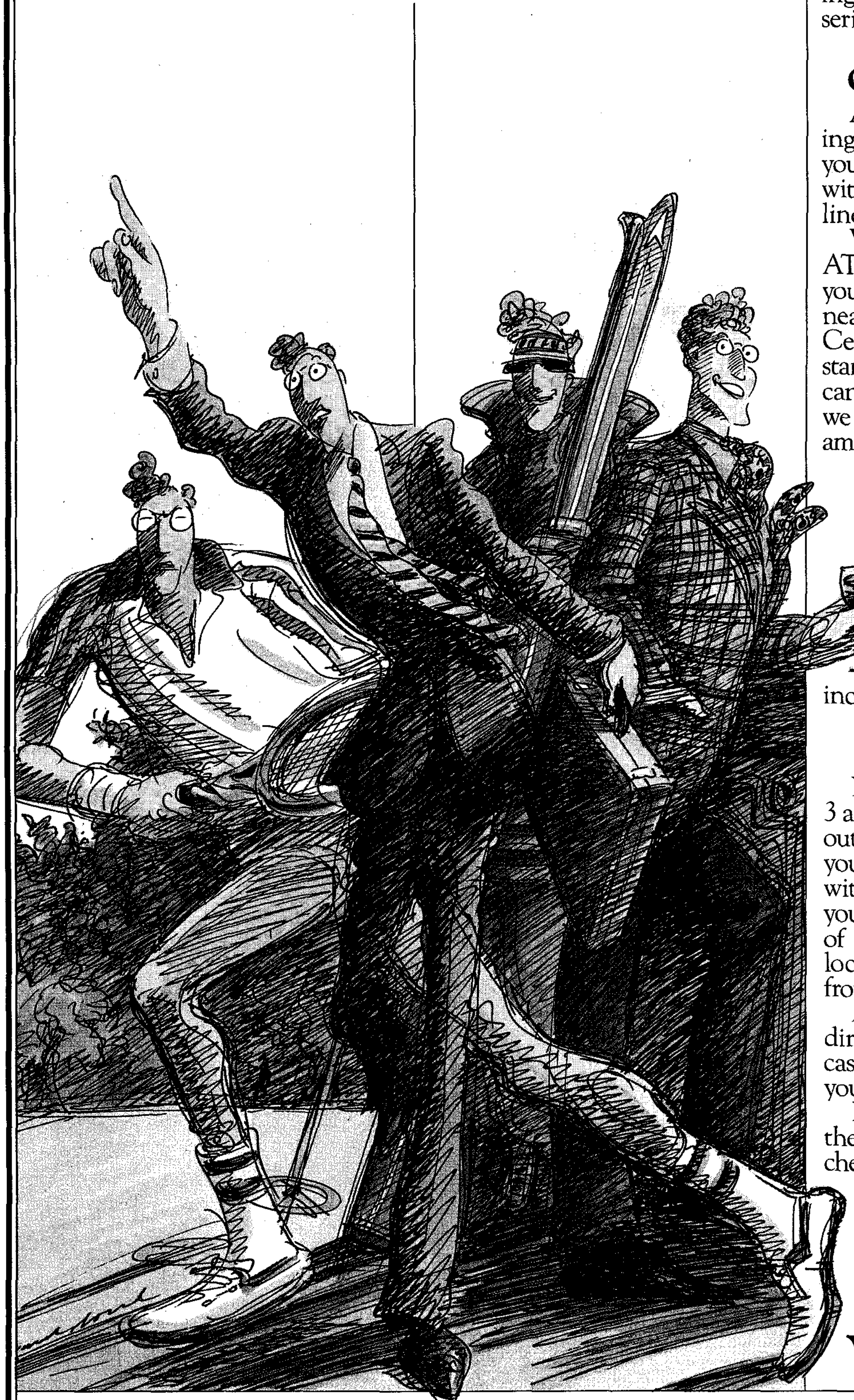

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"The Evil That Men Do." Opening Oct. 5: "Teachers."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Karate Kid."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Irreconcilable Differences." #2—"All of Me."

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Amadeus."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Full Moon in Paris." #2—"First Name: Carmen." #3—"The Family Game."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Bizet's Carmen." #2—Opening Oct. 1: "Stranger Than Paradise."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Oct. 1: "42nd Street"; "Hollywood Hotel." Oct. 2–3: "Marathon Man"; "The Day of the Locust." Oct. 4–6: "My Favorite Year"; "Tootsie." Oct. 7: "Twelve Angry Men"; "The Pawnbroker."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"The Brother From Another Planet." #2—Thru Oct. 4: "Old Enough." Opening Oct. 5: "A Bigger Splash."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—Thru Oct. 4: "Ghostbusters." Opening Oct. 5: "Teachers." #2—"Until September." #3—"Purple Rain." #4—"Irreconcilable Differences."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"All of Me." #2—"The Bostonians."

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 1: "Berlin Alexanderplatz." Oct. 2: "Of Human Bondage"; "The Razor's Edge." Oct. 3: "El Bruto"; "The Criminal Life of Archibaldo de la Cruz." Oct. 4: "The Enforcer"; "Kiss Tomorrow Goodbye." Oct. 5: "Days of Heaven"; "Wise Blood." Oct. 6: "Barbarella"; "Galaxina." Oct. 7: "Steamboat Bill Jr."; "College."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 1: "The Gospel According to St. Matthew"; "Rogopag." Oct. 2: "Bread and Chocolate"; "To Forget Venice." Oct. 3: "Sunday Bloody Sunday"; "Women in Love." Oct. 4: "The Goalie's Anxiety at the Penalty Kick"; "The Scarlet Letter" (1972). Oct. 5: "El Norte"; "Under Fire." Oct. 6: "Aguirre, the Wrath of God"; "Nosferatu the Vampyre" (1979). Oct. 7: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "Quest for Fire."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Savage Streets." #2—"Body Rock." #3—"The Woman in Red." #4—Thru Oct. 4: "Utu." Beg. Oct. 5 (tent.): "Purple Rain."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Indiana Jones and the Temple of Doom."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Oct. 3, 8 p.m.: "Suddenly, Last Summer" (1960) by Joseph L. Mankiewicz.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Oct. 5, 8 p.m.: "Willow Springs" (1973) by Werner Schroeter, & "Selbstschüsse" (1967) by Lutz Mommartz. Oct. 6, 7 p.m.: Films by Pascal Ouger, Jean-Marie Straub & Danielle Huillet, Dominique Noguez, & Christian Boltanski; 9 p.m.: Films by Vlado Krystl, Wim Wenders, & Klaus Wyborny. Oct. 6, 8 p.m.: Films by Max Linder, Sennett, Chaplin, Keaton, & others.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $4; members $2. Oct. 5, 7 p.m.: "Swept Away" (1975) by Lina Wertmüller.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 3 at 12:30, 3:15, 6 & 8:45 p.m.: "Le Bal" (1983) by Ettore Scola.

GOETHE HOUSE—744-8310. Free. Selected Films From the International Short Film Festival Oberhausen: Oct. 1, 6 p.m. at the **New York Public Library Donnell Media Center, 20 W. 53rd St.** (621-0618).

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Oct. 6, 8 p.m.: "The Last Detail" (1973) by Hal Ashby.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. Oct. 5, 7:30 p.m.: "Tattoo" (1982) by Banmei Takahashi. Oct. 6, 2 p.m.: "Mosquito on the 10th Floor" (1983) by Yoichi Sai; 5:30 p.m.: "P.P. Rider" (1983) by Shinji Somai. Oct. 7, 2 p.m.: "I Am You, You Are Me" (1982) by Nobuhiko Obayashi.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: Video and Ritual. Films: Oct. 1, 2:30 p.m.: "Alexander Nevsky" (1938) by Sergei Eisenstein; 6 p.m.: "All My Babies" (1952) by George Stoney. Oct. 2, 2:30 p.m.: "An Unseen Enemy" (1912) & "Broken Blossoms" (1919) by D. W. Griffith; 6 p.m.: Films by D. W. Griffith, Alice Guy-Blaché, & Cleo Madison & Joe King. Oct. 4, 2:30 p.m.: Films (1941–43) from the National Film Board of Canada; 6 p.m.: (Same as Oct. 2, 2:30 p.m.). Oct. 5, 2:30 p.m.: (Same as Oct. 1, 6 p.m.); 6 p.m.: "Ballad of Love" (1965) & "A Private Life" (1980) by Mikhail Bogin, & "A Boring Afternoon" (1965) by Ivan Passer. Oct. 6, 2:30 p.m.: Films by Edwin S. Porter, D. W. Griffith, & William Christy Cabanne; 5 p.m.: "Pathé Newsreels" (1917–31), "Kino Pravda" (1922) by Dziga Vertov, & "Berlin: Symphony of a Great City" (1927) by Walter Ruttmann. Oct. 7–8: Tribute to Francesca Bertini; Oct. 7, 2:30 p.m. (& Oct. 8, 6 p.m.): "L'Ultima Diva: Francesca Bertini" (1983) by Gianfranco Mingozzi; Oct. 7, 5 p.m. (& Oct. 8, 2:30 p.m.): "Assunta Spina" (1915) by Gustavo Serena.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Oct. 1–2, 7:30 & 9:30 p.m.: "Reuben, Reuben" (1983) by Robert Ellis Miller. Oct. 3, 8 p.m.: "The Organizer" (1964) by Mario Monicelli. Oct. 4, 7:45 p.m.: "Christ in Concrete" (1949) by Edward Dmytryk. Oct. 5, 7:30 p.m.: "Last Chants for a Slow Dance" (1977) by Jon Jost; 7:45 & 10 p.m.: "Three Brothers" (1981) by Francesco Rosi. Oct. 6, 7:30 & 10:15 p.m.: "8½" by Federico Fellini. Oct. 7, 3 & 7:15 p.m.: "Christ Stopped at Eboli" (1979) by Francesco Rosi.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 362-1911. Adm. $6–$8. Thru Oct. 14. Oct. 1, 6:15 p.m.: "A Hill on the Dark Side of the Moon" by Lennart Hjulström; 9:30 p.m.: "Diary for My Children" by Márta Mészáros. Oct. 2, 6:15 p.m.: "A Love in Germany" by Andrzej Wajda; 9:30 p.m.: "A Sunday in the Country" by Bertrand Tavernier. Oct. 3, 6:15 p.m.: "A Sunday in the Country"; 9:30 p.m.: "A Love in Germany." Oct. 4, 6:15 p.m.: "Shivers" (1981) by Wojciech Marczewski; 9 p.m.: "Cammina Cammina" (1980–83) by Ermanno Olmi. Oct. 5, 6:15 p.m.: "Three Crowns of the Sailor" by Raul Ruiz; 9:30 p.m.: "Flash of Green" by Victor Nuñez. Oct. 6, 11 a.m.: "Cammina Cammina"; 3 p.m.: "L'Amour par Terre" by Jacques Rivette; 6 p.m.: "Strikebound" by Richard Lowenstein; 9 p.m.: "L'Amour par Terre"; 11:30 p.m.: "Shivers." Oct. 7, 2 p.m.: "Class Relations" by Jean-Marie Straub & Danielle Huillet; 4:30 p.m.: "Strikebound"; 7:30 p.m.: "The Times of Harvey Milk" by Robert Epstein & Richard Schmiechen; 10 p.m.: "Tokyo Olympiad" (1965) by Kon Ichikawa.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Oct. 6, 1:30 p.m: "Midnight Express" (1978) by Alan Parker.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 2, 12 noon: "The Cabinet of Dr. Caligari" (1919) by Robert Wiene, & "Nosferatu" (1922) by F. W. Murnau; 2:30 p.m.: "The Luck of Roaring Camp" (1982) by Kevin Hynes, "The Cop and the Anthem" (1982) by Peter Mark Schifter, & "Butch Minds the Baby" (1982) by Peter Webb. Oct. 4, 12 noon: "Books Under Fire" (1983) by Arnold Bennett & Grady Watts Jr., "What Johnny Can't Read" (1980) by Norman Gorin (*60 Minutes*), & "What's a Good Book?" (1982) by Joanna Foster.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Oct. 4, 7:30 p.m: "Altered States" (1980) by Ken Russell.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Oct. 18: Tue.–Sun. at 5, 6:50, 8:40 & 10:30 p.m., Fri.-Sun. at 3:10 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Oct. 5-7, 7 & 9 p.m.: "Burden of Dreams" (1982) by Les Blank, & "Reverse Angle" (1982) by Wim Wenders.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Oct. 17: The American Independent Cinema, 1958-1964.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—"Impulse." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Teachers." #3—"Purple Rain."

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"The Wild Life." #2—"The Evil That Men Do."

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—"The Wild Life." #2—"Body Rock."

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—"Until September." #2—"The Karate Kid."

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"The Evil That Men Do." #2—"All of Me." #3—"Irreconcilable Differences." #4—"The Wild Life."

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—"Irreconcilable Differences." #2—"Body Rock."

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. "All of Me."

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Night Shadows." #2—"All of Me."

118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"The Woman in Red." #2—"Night Shadows." #3—"Irreconcilable Differences." #4—"The Wild Life." #5—"All of Me." #6—"Purple Rain." #7—"Body Rock." #8—"Exterminator 2." #9—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "Places in the Heart." #10—"The Evil That Men Do."

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"All of Me." #2—"The Wild Life." #3—"Irreconcilable Differences." #4—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Teachers." #5—Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "Savage Streets."

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"The Evil That Men Do." #2—"Body Rock."

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—"The Wild Life." #2—"Night Shadows."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Body Rock." #2—"Ghostbusters." #3—"Until September."

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"All of Me." #2—"The Evil That Men Do." #3—"Irreconcilable Differences." #4—"Impulse."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"All of Me." #2—"Irreconcilable Differences." #3—"The Wild Life." #4—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #5—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Teachers." #6—Thru Oct. 4: "Until September." Beg. Oct. 5: "Savage Streets."

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"The Bostonians." #2—"Irreconcilable Differences."

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—"All of Me." #2—"Purple Rain." #3—"The Wild Life."

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—Thru Oct. 4: "Under the Volcano." #2—"All of Me."

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"The Woman in Red." #2—"Body Rock."

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Places in the Heart." #2—"Revenge of the Nerds." #3—Thru Oct.

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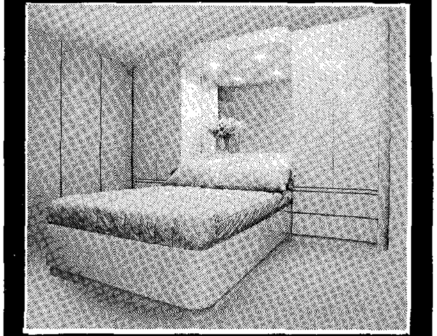

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4: "The Evil That Men Do." Beg. Oct. 5: "Teachers." #4—"Irreconcilable Differences."

228. **GREENPOINT-CHOPIN—Manhattan Ave.** at **Greenpoint Ave.** 389-1100. "Ghostbusters"; "The Toy."

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. "Ghostbusters."

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Purple Rain." #2—"Body Rock." #3—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Savage Streets." #4—"Impulse." #5—"The Bostonians."

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Oct. 2: "Splash." Beg. Oct. 3: "Gremlins."

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Oct. 4: "Careful He Might Hear You." #2—"All of Me."

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Teachers." #2—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Savage Streets." #3—"The Wild Life."

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—"The Wild Life." #2—Thru Oct. 4: "The Evil That Men Do."

303. **NEW DORP-HYLAN—** 351-6601. #1—"A Soldier's Story." #2—"The Bostonians."

304. **NEW DORP-LANE—** 351-2110. "Body Rock."

305. **NEW DORP-RAE—** 979-0444. #1—"Irreconcilable Differences." #2—"The Wild Life."

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers." #2—"Impulse."

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—"The Evil That Men Do." #2—"Irreconcilable Differences."

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. "All of Me."

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Irreconcilable Differences." #2—"All of Me." #3—"The Wild Life." #4—"The Evil That Men Do."

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Irreconcilable Differences." #2—"Until September."

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Evil That Men Do." #2—"The Karate Kid." #3—"All of Me." #4—"All of Me."

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Oct. 4: "The Last Starfighter"; "Bad Boys." Beg. Oct. 5: "Savage Streets"; "Killpoint."

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"All of Me." #2—Thru Oct. 4: "The Wild Life." Beg. Oct. 5: "Amadeus." #3—"The Woman in Red." #4—"Impulse." #5—Thru Oct. 4: "Impulse." Beg. Oct. 5: "The Adventures of Buckeroo Banzai." #6—"Revenge of the Nerds." #7—"Careful He Might Hear You."

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"The Woman in Red." #2—"Body Rock."

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Wild Life." #2—"Night Shadows." #3—"Body Rock." #4—"The Woman in Red."

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Body Rock." #2—Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Savage Streets." #3—Thru Oct. 4: "Tightrope"; "Angel of H.E.A.T." Beg. Oct. 5: "Teachers."

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"The Evil That Men Do." #3—"Irreconcilable Differences."

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"The Wild Life." #2—"Night Shadows." #3—"Impulse." #4—"Impulse."

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"All of Me." #2—"Until September."

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Oct. 4: "Purple Rain"; "The Road Warrior." Beg. Oct. 5: "The Woman in Red." #2—Beg. Oct. 5: "Dreamscape."

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Bostonians." #2—"The Wild Life."

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Until September."

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"All of Me." #2—"The Evil That Men Do." #3—"Irreconcilable Differences." #4—"Ghostbusters."

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—"The Wild Life." #2—"All of Me." #3—"Ghostbusters." #4—"The Woman in Red." #5—"Body Rock."

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"The Bostonians." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Oct. 4: "Angel of H.E.A.T."

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Teachers." #2—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "Savage Streets." #3—"Body Rock."

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"The Evil That Men Do." #2—"Irreconcilable Differences."

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Wild Life." #2—Thru Oct. 4: "All of Me." Beg. Oct. 5: "Places in the Heart."

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Oct. 4: "Purple Rain"; "The Road Warrior." Beg. Oct. 5: "The Woman in Red"; "Broadway Danny Rose."

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Body Rock."

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"The Evil That Men Do." #2—"Irreconcilable Differences."

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Oct. 4: "Gremlins"; "Police Academy." Beg. Oct. 5: "Indiana Jones and the Temple of Doom"; "Still Smokin'."

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—"Purple Rain." #2—"Angel of H.E.A.T." #3—"Gremlins."

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Purple Rain." #2—"Body Rock."

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Until September." #2—"Night Shadows."

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"All of Me." #2—"The Wild Life."

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Oct. 4: "Purple Rain"; "The Road Warrior." Beg. Oct. 5 (tent.): "Dreamscape."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. **BALDWIN-RKO—** 223-9230. Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

502. **BELLEROSE-RKO—** 775-1351. Thru Oct. 2: "The Jungle Book." Beg. Oct. 3: "Gremlins."

507. **BETHPAGE-MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW-FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—"All of Me." #2—"The Wild Life." #3—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Windy City." #4—"Tightrope."

514. **ELMONT-ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL—** 352-2280. "Irreconcilable Differences."

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—"Until September." #2—"All of Me."

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—"Body Rock." #2—"Impulse." #3—"Irreconcilable Differences."

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. "Careful He Might Hear You."

523. **GREAT NECK-SQUIRE—** 466-2020. #1—"Irreconcilable Differences." #2—"Body Rock." #3—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

524. **HEWLETT-RKO—** 791-6768. Thru Oct. 2: "The Jungle Book." Beg. Oct. 3: "Gremlins."

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—"Night Shadows." #2—"The Wild Life."

528. **HICKSVILLE-MID-PLAZA NORTH—** 433-2400. "*Revenge of the Nerds.*" **SOUTH—**"All of Me."

529. **LAWRENCE-RKO—** 371-0203. #1—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "Savage Streets." #2—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "Teachers." #3—"Body Rock."

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—"Purple Rain." #2—Thru Oct. 4: "C.H.U.D."; "Police Academy." Beg. Oct. 5 (tent.): "The Woman in Red."

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—"The Evil That Men Do." #2—"Body Rock." #3—"The Karate Kid." #4—"Ghostbusters." #5—"Until September." #6—"The Woman in Red."

532. **LONG BEACH-LIDO—** 432-0056. Thru Oct. 4: "Purple Rain"; "The Road Warrior." Beg. Oct. 5: "C.H.U.D."; "Angel."

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—"All of Me." #2—"The Wild Life." #3—"The Bostonians." #4—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

534. **LYNBROOK-STUDIO ONE—** 599-1444. "Careful He Might Hear You."

535. **MALVERNE-TWIN—** 599-6966. #1—"The Return of Martin Guerre." #2—Thru Oct. 4: "Splash." Beg. Oct. 5: "The Woman in Red."

536. **MANHASSET-MANHASSET—** 627-7887. #1—"All of Me." #2—"The Wild Life." #3—"The Jigsaw Man."

537. **MANHASSET-RKO CINEMA—** 627-1300. "The Bostonians."

540. **MASSAPEQUA-PEQUA—** 799-6464. Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Irreconcilable Differences." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Night Shadows." #5—Thru Oct. 4: "Gremlins." Beg. Oct. 5: "The Adventures of Buckeroo Banzai." #6—"Body Rock." #7—"Ghostbusters." #8—"The Wild Life." #9—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Savage Streets."

543. **MERRICK-HOLIDAY PARK—** 546-1271. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers." #2—"Bachelor Party."

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—"The Woman in Red." #2—Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "Teachers."

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Thru Oct. 4: "Bachelor Party." #2—Thru Oct. 4: "Purple Rain."

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "The Woman in Red."

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—"Bachelor Party." #2—Thru Oct. 4: "The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. "The Bostonians."

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—"Body Rock." #2—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers."

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—"Irreconcilable Differences." #2—"Ghostbusters." #3—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "Windy City."

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. "Until September."

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—"Irreconcilable Differences." #2—Thru Oct. 4: "Bachelor Party." Beg. Oct. 5: "Teachers."

559. **ROSLYN-ROSLYN—** 621-8488. #1—"The Karate Kid." #2—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers."

561. **SYOSSET-SYOSSET—** 921-5810. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places *in the Heart.*" #2—"*Irreconcilable Differences.*" #3—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Windy City."

562. **SYOSSET-UA CINEMA 150—** 364-0700. "Impulse."

566. **VALLEY STREAM-RKO GREEN ACRES—** 561-2100. #1—"Impulse." #2—Thru Oct. 4: "Revenge of the Nerds." Beg. Oct. 5: "Places in the Heart." #3—"The Evil That Men Do."

567. **VALLEY STREAM-SUNRISE—** 825-5700. #1—"Tightrope." #2—"Until September." #3—"The Woman in Red." #4—"The Wild Life." #5—"Exterminator 2." #6—"Irreconcilable Differences." #7—"Ghostbusters." #8—"All of Me." #9—"Body Rock." #10—"Night Shadows." #11—"Purple Rain."

571. **WANTAGH-RKO—** 781-6969. "All of Me."

573. **WESTBURY-DRIVE-IN—** 334-3400. #1—"All of Me." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Night Shadows." #3—Thru Oct. 4: "The Wild Life." Beg. Oct. 5: "Savage Streets."

574. **WESTBURY-WESTBURY—** 333-1911. #1—Oct. 6–7: "Tosca." #2—Program unavailable.

Suffolk County

602. **BABYLON-RKO—** 669-0700. #1—"Impulse." #2—"The Bostonians."

603. **BABYLON-SOUTH BAY—** 587-7676. #1—"The Wild Life." #2—"Night Shadows." #3—"Body Rock."

604. **BAY SHORE-CINEMA—** 665-1722. "All of Me."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Irreconcilable Differences." #2—"Until September."

608. **BAY SHORE-SUNRISE DRIVE-IN—** 665-1111. #1—Thru Oct. 4: "The Evil That Men Do"; "Christine." Beg. Oct. 5: "Savage Streets." #2—Thru Oct. 4: "The Wild Life"; "Private School." Beg. Oct. 5: "Body Rock."

609. **BRENTWOOD-BRENTWOOD—** 273-3900. Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Dreamscape."

612. **CENTER MORICHES-CENTER—** 878-2100. "Purple Rain."

613. **CENTEREACH-CENTEREACH—** 588-0088. "Purple Rain."

616. **COMMACK-MULTIPLEX—** 462-6953. #1—"Irreconcilable Differences." #2—"Purple Rain." #3—"The Woman in Red." #4—"The Evil That Men Do." #5—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Places in the Heart." #6—"Body Rock." #7—"The Bostonians." #8—"The Wild Life." #9—"Tightrope." #10—"All of Me."

617. **COMMACK-RKO—** 499-4545. #1—"The Bostonians." #2—"Ghostbusters."

621. **CORAM-PINE—** 698-6442. #1—"The Evil That Men Do." #2—"Ghostbusters."

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—"All of Me." #2—"Irreconcilable Differences." #3—Thru Oct. 4: "The Bostonians." Beg. Oct. 5: "Places in the Heart." #4—"Impulse." #5—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Windy City."

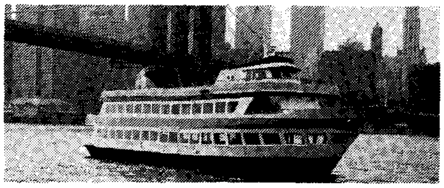
626. **EAST NORTHPORT-LARKFIELD—** 261-0043. "Until September."

627. **EAST SETAUKET-RKO FOX—** 473-2400. Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

628. **ELWOOD-ELWOOD—** 499-7800. #1—"All of Me." #2—"The Wild Life."

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—"Body Rock." #2—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Savage Streets."

630. **GREENPORT-GREENPORT—** 477-0500. Thru Oct. 4: "Entre Nous." Beg. Oct. 5: "Love Streams."



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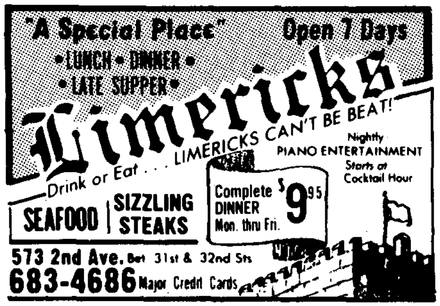

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MOVIES

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—"Body Rock." #2—"The Bostonians." #3—"The Evil That Men Do." #4—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "Places in the Heart."

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. "Irreconcilable Differences."

634. **HUNTINGTON-RKO YORK—** 421-3911. Thru Oct. 4: "All of Me." Beg. Oct. 5: "Teachers."

635. **ISLIP-ISLIP—** 581-5200. #1—"Ghostbusters." #2—"The Evil That Men Do." #3—"The Wild Life."

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. Thru Oct. 4: "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Oct. 4: "Gremlins."

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Dreamscape."

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—"Body Rock." #2—"All of Me." #3—"The Evil That Men Do."

641. **MONTAUK-THE MOVIES—** 668-2393. "Purple Rain."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "All of Me." **OUTDOOR—**Thru Oct. 4: "The Evil That Men Do"; "Christine." Beg. Oct. 5: "The Wild Life."

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—"Gremlins." #2—"The Evil That Men Do."

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Dreamscape."

645. **OAKDALE-OAKDALE—** 589-8118. Thru Oct. 4 (tent.): "The Karate Kid."

648. **PATCHOGUE-PATCHOGUE—** 475-0601. #1—"The Bostonians." #2—"Irreconcilable Differences." #3—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Windy City."

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—"The Woman in Red." #2—"All of Me."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Impulse." **OUTDOOR—**Thru Oct. 4: "Night Shadows"; "Mortuary." Beg. Oct. 5: "Savage Streets."

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #2—"The Wild Life."

653. **PORT JEFFERSON-MINI EAST—** 928-6555. "All of Me." **WEST—**"Irreconcilable Differences."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Oct. 2: "The Jungle Book." Beg. Oct. 3: "Gremlins."

655. **RIVERHEAD-SUFFOLK—** 727-3133. Thru Oct. 4: "Indiana Jones and the Temple of Doom."

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Oct. 4: "The 4th Man." Beg. Oct. 5: "The Bostonians."

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—"Ghostbusters." #2—"The Jigsaw Man." #3—"Body Rock."

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "The Woman in Red." #2—"Purple Rain."

662. **SMITHTOWN-SMITHTOWN—** 265-1551. "Impulse."

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—Thru Oct. 4: "Revenge of the Nerds." Beg. Oct. 5: "Teachers." #2—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "Tightrope." #3—"The Wild Life."

664. **STONY BROOK-LOEWS—** 751-2300. #1—"Body Rock." #2—"Until September." #3—"The Woman in Red."

666. **WEST ISLIP-TWIN—** 669-2626. #1—"Purple Rain." #2—Beg. Oct. 5: "The Woman in Red."

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—"Ghostbusters." #2—"Until September."

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. Thru Oct. 4: "Tightrope." Beg. Oct. 5: "The Adventures of Buckeroo Banzai."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Oct. 4: "Carmen." Beg. Oct. 5: "Places in the Heart." #2—"Irreconcilable Differences."

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. "Until September."

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #2—"The Karate Kid." #3—"The Wild Life."

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #2—"Careful He Might Hear You."

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Oct. 2: "The 4th Man." Oct. 3–5: "Last Tango in Paris"; "Inserts." Oct. 6–9: "Romancing the Stone"; "Mr. Mom."

708. **HARTSDALE-CINEMA—** 428-2200. #1—Thru Oct. 4: "The Woman in Red." #2—"All of Me." #3—"The Wild Life." #4—Thru Oct. 4: "Ghostbusters."

709. **LARCHMONT-PLAYHOUSE—** 834-3001. "The Bostonians."

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—"All of Me." #2—"Irreconcilable Differences." #3—"The Evil That Men Do." #4—"Body Rock."

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—Thru Oct. 4: "Body Rock." Beg. Oct. 5: "Teachers." #2—"All of Me."

712. **MOUNT VERNON-PARKWAY—** 664-3311. Thru Oct. 4 (tent.): "The Bostonians." Beg. Oct. 5: "Careful He Might Hear You."

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—"Irreconcilable Differences." #2—"All of Me." #3—Thru Oct. 4: "Angel of H.E.A.T." Beg. Oct. 5: "Savage Streets." #4—Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Teachers." #5—"Night Shadows." #6—"The Wild Life." #7—"Body Rock."

715. **NEW ROCHELLE-TOWN—** 632-4000. "The Evil That Men Do."

716. **OSSINING-ARCADIAN—** 941-5200. #1—"All of Me." #2—"The Evil That Men Do."

717. **PEEKSKILL-BEACH—** 737-6262. #1—"All of Me." #2—"Ghostbusters." #3—"Until September." #4—"Body Rock."

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—"Irreconcilable Differences." #2—Thru Oct. 4: "Tightrope." #3—Thru Oct. 4: "Night Shadows." #4—"Impulse."

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Oct. 4: "Red Dawn."

721. **PLEASANTVILLE-ROME—** 769-0720. #1—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5 (tent.): "Places in the Heart." #2—"Irreconcilable Differences."

722. **RYE-RYE RIDGE—** 939-8177. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers." #2—"Bachelor Party."

723. **SCARSDALE-FINE ARTS—** 723-6699. "The Bostonians."

724. **SCARSDALE-PLAZA—** 725-0078. Thru Oct. 4: "Top Secret!"; "Airplane!" Beg. Oct. 5: "The Woman in Red."

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—Thru Oct. 4: "Body Rock." #2—"Irreconcilable Differences."

728. **WHITE PLAINS-UA CINEMA—** 946-2820. "Impulse."

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers." #2—"Impulse."

731. **YONKERS-KENT—** 237-3440. #1—"Body Rock." #2—Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Savage Streets."

732. **YONKERS-MOVIELAND—** 793-0002. #1—"All of Me." #2—"Irreconcilable Differences." #3—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "The Adventures of Buckeroo Banzai." #4—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Amadeus."

733. **YONKERS-PARK HILL—** 969-4477. #1—"The Wild Life." #2—"Night Shadows." #3—"The Evil That Men Do."

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—"The Wild Life." #2—"The Evil That Men Do."

Rockland County

742. **MONSEY-ROCKLAND DRIVE-IN—** 356-4040. "Bachelor Party"; "All the Right Moves."

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59**— 623-3355. "All of Me."

745. **NANUET-THE MOVIES**— 623-0211. #1—"The Evil That Men Do." #2—"Night Shadows." #3—"Until September." #4—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "Savage Streets." #5—"The Wild Life."

746. **NEW CITY-TOWN**— 634-5100. #1—"The Wild Life." #2—"Until September."

747. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"Irreconcilable Differences." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "The Adventures of Buckeroo Banzai."

748. **NYACK-CINEMA EAST**— 358-6631. "Careful He Might Hear You."

750. **ORANGEBURG-303 DRIVE-IN**— 359-2021. Thru Oct. 4: "Revenge of the Nerds"; "Porky's." Beg. Oct. 5: "Savage Streets."

751. **PEARL RIVER-CENTRAL**— 735-2530. "The Bostonians."

752. **PEARL RIVER-PEARL RIVER**— 735-6500. "Body Rock."

754. **SPRING VALLEY-CINEMA 45**— 352-1445. "Impulse."

755. **STONY POINT-9 W CINEMA**— 942-0303. "Night Shadows."

756. **SUFFERN-LAFAYETTE**— 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW-PLAZA**— 947-2220. "Body Rock."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT**— 372-3013. #1—Thru Oct. 4: "All of Me." Beg. Oct. 5: "Savage Streets." #2—"Night Shadows."

773. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"The Wild Life." #2—"All of Me."

774. **DANBURY-CINE**— 743-2200. #1—"Irreconcilable Differences." #2—"Until September." #3—Thru Oct. 4: "The Woman in Red." Beg. Oct. 5: "Places in the Heart."

775. **DANBURY-CINEMA**— 748-2923. #1—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Teachers." #2—"Ghostbusters."

777. **DANBURY-PALACE**— 748-7496. #1—"The Evil That Men Do." #2—"Purple Rain." #3—"Body Rock."

778. **DARIEN-PLAYHOUSE**— 655-0100. "Irreconcilable Differences."

779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"The Wild Life." #2—Thru Oct. 4: "The Evil That Men Do"; "Tightrope."

780. **FAIRFIELD-COUNTY**— 334-1411. "All of Me."

781. **GREENWICH-CINEMA**— 869-6030. #1—"The Wild Life." #2—"All of Me."

782. **GREENWICH-PLAZA**— 869-4030. #1—"Irreconcilable Differences." #2—"The Woman in Red." #3—Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "A Soldier's Story."

783. **NEW CANAAN-PLAYHOUSE**— 966-0600. Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "Places in the Heart."

784. **NORWALK-CINEMA**— 838-4504. #1—"The Wild Life." #2—"The Evil That Men Do."

785. **NORWALK-NORWALK**— 866-9202. "Night Shadows."

788. **SOUTH NORWALK-SONO**— 866-9202. Thru Oct. 2: "Privates on Parade." Oct. 3–5: "Moscow on the Hudson"; "Dr. Strangelove." Oct. 6–12: "The 4th Man."

789. **SPRINGDALE-STATE**— 325-0250. Thru Oct. 4: "Revenge of the Nerds." Beg. Oct. 5: "The Woman in Red."

790. **STAMFORD-AVON**— 324-9205. #1—"Body Rock." #2—"The Evil That Men Do."

791. **STAMFORD-CINEMA**— 324-3100. #1—Thru Oct. 4: "Red Dawn." Beg. Oct. 5: "Teachers." #2—"Ghostbusters." #3—"Purple Rain."

792. **STAMFORD-PARK PLACE**— 323-1600. #1—"The Bostonians." #2—"Careful He Might Hear You."

793. **STAMFORD-RIDGEWAY**— 323-5000. #1—"Tightrope." #2—Thru Oct. 4: "Until September." Beg. Oct. 5: "Places in the Heart."

794. **TRUMBULL-TRANS-LUX**— 374-0462. #1—"Irreconcilable Differences." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5 (tent.): "Teachers." #3—Thru Oct. 4: "Until September." Beg. Oct. 5: "Places in the Heart."

795. **WESTPORT-FINE ARTS**— 227-3324. #1—"Ghostbusters." #2—"Careful He Might Hear You." #3—227-9619. "Irreconcilable Differences." #4—226-6666. "All of Me."

796. **WESTPORT-POST**— 227-0500. "The Woman in Red."

798. **WILTON-CINEMA**— 762-5678. "Revenge of the Nerds."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—"Body Rock." #2—"Irreconcilable Differences." #3—"All of Me."

801. **HARRISON-WARNER**— 482-8550. #1—Thru Oct. 4: "Night Shadows." Beg. Oct. 5: "Dreamscape." #2—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Savage Streets."

803. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—"Irreconcilable Differences." #2—"Revenge of the Nerds."

804. **JERSEY CITY-LOEWS**— 653-4600. #1—"Angel of H.E.A.T." #2—"Body Rock." #3—"Purple Rain"; "Breakin'."

805. **JERSEY CITY-STATE**— 653-5200. #1—"All of Me." #2—"The Evil That Men Do." #3—"Night Shadows." #4—"The Wild Life."

806. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—"Tightrope." #2—"The Evil That Men Do." #3—"Ghostbusters." #4—"Night Shadows."

807. **SECAUCUS-LOEWS MEADOW**— 866-6161. #1—"The Wild Life." #2—"Body Rock." #3—"Irreconcilable Differences." #4—"The Woman in Red." #5—"All of Me." #6—"Until September."

809. **WEST NEW YORK-MAYFAIR**— 865-2010. Thru Oct. 4: "Purple Rain"; "Police Academy." Beg. Oct. 5: "The Woman in Red"; "Up the Creek."

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900. "Ghostbusters."

811. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—"Irreconcilable Differences." #2—"Body Rock."

813. **CEDAR GROVE-CINEMA 23**— 239-1462. "Night Shadows."

817. **LIVINGSTON-COLONY**— 992-0800. "All of Me."

818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. "The Evil That Men Do."

819. **MILLBURN-RKO**— 376-0800. #1—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers." #2—"All of Me."

821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—"All of Me." #2—"The Bostonians." #3—Thru Oct. 4: "Until September." Beg. Oct. 5: "Teachers."

822. **MONTCLAIR-WELLMONT**— 783-9500. #1—"The Karate Kid." #2—"Tightrope." #3—"Purple Rain."

825. **NUTLEY-FRANKLIN**— 667-1777. #1—"The Wild Life." #2—Thru Oct. 4: "The Evil That Men Do." #3—Thru Oct. 4: "Body Rock." Beg. Oct. 5: "Teachers."

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #2—Thru Oct. 4: "Ghostbusters." Beg. Oct. 5: "Windy City." #3—"Impulse."

828. **VERONA-VERONA**— 239-0880. "The Wild Life."

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—Thru Oct. 4: "Tightrope." #2—"Irreconcilable Differences." #3—Thru Oct. 4: "The Woman in Red."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Oct. 4: "Purple Rain."

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MOVIES

841. **CRANFORD-RKO**— 276-9120. #1—Thru Oct. 4: "Body Rock." Beg. Oct. 5: "Savage Streets." #2—"The Bostonians."

842. **ELIZABETH-ELMORA**— 352-3483. "Purple Rain."

846. **LINDEN-TWIN**— 925-9787. #1—"All of Me." #2—Thru Oct. 4: "The Evil That Men Do."

848. **ROSELLE PARK-PARK**— 245-0358. Thru Oct. 4: "Gremlins."

849. **SUMMIT-STRAND**— 273-3900. Beg. Oct. 5: "Places in the Heart."

851. **UNION-FIVE POINTS**— 964-3466. "Irreconcilable Differences."

852. **UNION-LOST PICTURE SHOW**— 964-4497. "The Bostonians."

854. **UNION-RKO**— 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."

857. **WESTFIELD-RIALTO**— 232-1288. #1—Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart." #2—"All of Me." #3—"The Wild Life."

858. **WESTFIELD-TWIN**— 654-4720. #1—"The Woman in Red." #2—"Careful He Might Hear You."

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. "All of Me."

861. **CLOSTER-CLOSTER**— 768-8800. Thru Oct. 4: "The Evil That Men Do." Beg. Oct. 5: "Places in the Heart."

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"Night Shadows." #2—"Body Rock." #3—"The Wild Life." #4—"All of Me."

863. **EMERSON-TOWN**— 261-1000. "Until September."

864. **FAIR LAWN-HYWAY**— 796-1717. #1—"The Wild Life." #2—"All of Me."

866. **FAIRVIEW-TWIN**— 941-2424. #1—"The Evil That Men Do." #2—"Until September."

867. **FORT LEE-LINWOOD**— 944-6900. #1—"The Bostonians." #2—"Irreconcilable Differences."

868. **FORT LEE-SHARON**— 224-0202. Thru Oct. 4: "After the Rehearsal."

873. **OAKLAND-TWIN**— 337-4478. #1—"Ghostbusters." #2—"Irreconcilable Differences."

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—"Purple Rain." #2—Thru Oct. 4: "The Natural"; "The Big Chill."

875. **PARAMUS-BERGEN MALL**— 845-4449. Thru Oct. 4: "The Wild Life." Beg. Oct. 5: "Amadeus."

876. **PARAMUS-CINEMA 35**— 845-5070. "All of Me."

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"The Evil That Men Do." #2—"Indiana Jones and the Temple of Doom." #3—"Bachelor Party." #4—"Impulse." #5—"Until September." #6—"Revenge of the Nerds." #7—Thru Oct. 4: "Tightrope." Beg. Oct. 5: "Places in the Heart." #8—"Ghostbusters." #9—"The Woman in Red." #10—"The Bostonians."

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—Thru Oct. 4: "The Karate Kid." Beg. Oct. 5: "Teachers." #2—"Body Rock." #3—"Irreconcilable Differences."

880. **RAMSEY-CINEMA**— 825-2090. Thru Oct. 4: "Purple Rain." Beg. Oct. 5: "Teachers."

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-0617. "Ghostbusters."

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—"The Bostonians." #2—"Body Rock." #3—"Romancing the Stone." #4—"The Woman in Red."

884. **RIDGEWOOD—ROSEBUD**— 670-9183. Program unavailable.

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Oct. 4: "The Karate Kid." #2—Thru Oct. 4: "Bolero."

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Oct. 4: "Gremlins." #2—Thru Oct. 4: "Bolero." #3—Thru Oct. 4: "Night Shadows." #5—"Careful He Might Hear You."

887. **TENAFLY-BERGEN**— 567-0004. Thru Oct. 4: "The Last Winter."

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. "All of Me."

889. **WESTWOOD-PASCACK**— 664-3200. "Irreconcilable Differences."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

ADVENTURES OF BUCKEROO BANZAI, THE—(1hr. 46m., '84) The titular hero of this adventure-comedy, a Renaissance man who practices neurosurgery and sings in a rock band, investigates the unknown and encounters danger along the way. With Peter Weller, John Lithgow, Ellen Barkin, Jeff Goldblum, Christopher Lloyd. Dir. W. D. Richter. PG. 22, 407, 541, 668, 732, 747

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 24, 33, 70, 83, 93, 109, 113, 114, 118, 201, 206, 210, 212, 213, 236, 308, 401, 403, 407, 414, 420, 422, 428, 450, 512, 518, 528, 533, 536, 567, 571, 573, 604, 616, 625, 628, 634, 640, 642, 649, 653, 708, 710, 711, 714, 716, 717, 732, 744, 772, 773, 780, 781, 795, 800, 805, 807, 817, 819, 821, 846, 857, 860, 862, 864, 876, 888

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 407, 732, 875

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 6, 57

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 32, 543, 547, 550, 558, 722, 742, 854, 878

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 50

BIGGER SPLASH, A—(1hr. 45m., '74) In this story about artist David Hockney and how the break-up of a love affair threatens the completeion of his painting *Peter by the Pool (Portrait of an Artist)*, the characters—real people—are played by themselves. With Hockney, Peter Schlesinger, Henry Geldzahler, Celia Birtwell, Ossie Clark. Dir. Jack Hazan. 90

BIZET'S CARMEN—(2hrs. 32m., '84) In French, Eng. subtitles. Reviewed in this issue. PG. 88

BODY ROCK—(1hr. 34m., '84) The leader of a group of break dancers and graffiti artists becomes a successful performer on his own and forgets his roots. With Lorenzo Lamas, Vicki Frederick, Ray Sharkey, Michelle Nicastro. Dir. Marcelo Epstein. PG-13. 33, 72, 97, 104, 111, 118, 202, 205, 223, 234, 304, 408, 410, 411, 422, 426, 438, 447, 519, 523, 529, 531, 541, 552, 567, 603, 608, 616, 629, 632, 640, 658, 664, 710, 711, 714, 717, 727, 731, 752, 758, 777, 790, 800, 804, 807, 811, 825, 841, 862, 879, 883

BONA—(1hr. 30m., '80) In Tagalog, Eng. subtitles. A melodrama set in the slums of Manila, in the Philippines, about a young woman who falls for a macho movie extra and would-be gigolo. With Nora Aunor and Philip Salvador. Dir. Lino Brocka. 2

BOSTONIANS, THE—(2hrs., '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 14, 62, 93, 211, 234, 303, 418, 423, 533, 537, 551, 602, 616, 617, 625, 632, 648, 657, 709, 712, 723, 751, 792, 821, 841, 852, 867, 878, 883

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. 90

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 23, 76, 236, 407, 521, 534, 705, 712, 748, 792, 795, 858, 886

COUNTRY—(1hr. 48m., '84) A contemporary drama about the joys, struggles and tragedies of a farm family in the American heartland. With Jessica Lange, Sam Shepard, Levi Knebel, Wilford Brimley. Written by William Wittliff. Dir. Richard Pearce. PG. 71

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 416, 451, 609, 639, 644, 801

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 16, 630

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 20, 30, 58, 80, 97, 100, 103, 109, 118, 202, 206, 210, 225, 237, 300, 307, 401, 403, 412, 420, 423, 427, 439, 501, 523, 531, 533, 540, 561, 566, 573, 608, 616, 621, 625, 627, 632, 635, 640, 642, 643, 651, 702, 705, 710, 715, 716, 733, 735, 745, 747, 777, 779, 784, 790, 794, 801, 805, 806, 818, 825, 827, 846, 857, 861, 866, 878

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yúsaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

FAR FROM POLAND—(1hr. 46m., '84) One woman's attempt to understand and critique the Polish Solidarity movement, from the culturally and geographically distant point of view of an American. Dir. Jill Godmilow. 2

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 6, 657, 707, 788

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier) who lives with a burly man who adores her in the suburbs but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 11, 35, 92, 118, 205, 228, 231, 412, 420, 422, 426, 529, 531, 541, 548, 554, 567, 617, 621, 635, 658, 663, 667, 708, 717, 721, 775, 791, 795, 806, 810, 827, 854, 873, 878, 882

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 235, 442, 443, 502, 524, 541, 638, 643, 654, 848, 886

IMPULSE—(1hr. 31m., '84) The residents of a once-peaceful farming community are suddenly unable to restrain their most secret passions and urges, even when their behavior threatens the lives of loved ones. With Tim Matheson, Meg Tilly, Hume Cronyn. Dir. Graham Baker. R. 32, 54, 78, 100, 206, 234, 306, 407, 413, 519, 562, 566, 602, 625, 650, 662, 719, 728, 730, 754, 827, 878

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 99, 442, 655, 756, 878, 886

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 9, 36, 48, 83, 92, 109, 111, 118, 201, 206, 210, 211, 225, 305, 307, 401, 402, 412, 420, 427, 439, 517, 519, 523, 541, 554, 558, 561, 567, 606, 616, 625, 633, 648, 653, 700, 710, 714, 719, 721, 727, 732, 747, 774, 778, 782, 794, 795, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889

JOKE OF DESTINY, A—(1hr. 45m., '84) In Italian, Eng. subtitles. A comedy about contemporary Italy, in which a successful man, whose domestic life is falling apart, finds himself in the center of an international crisis. With Ugo Tognazzi, Piera Degli Esposti, Valeria Golino. Dir. Lina Wertmüller. PG. 55

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 21, 38, 82, 105, 201, 403, 500, 531, 541, 545, 559, 645, 702, 782, 783, 822, 879, 885

OLD ENOUGH—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy Wasp (Sarah Boyd), and a fourteen-year-old working-class Italian (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 90

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; his extraordinary craftsmanship only disguises how sentimental the material is at heart. The threats to these characters all come from the *outside*, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 23, 30, 60, 118, 210, 225, 423, 428, 501, 523, 533, 540, 561, 566, 616, 625, 627, 632, 651, 700, 702, 705, 721, 774, 783, 793, 794, 827, 849, 857, 861, 878

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 32, 92, 97, 99, 100, 118, 212, 234, 411, 416, 436, 443, 447, 451, 530, 532, 547, 567, 609, 612, 613, 616, 639, 641, 644, 660, 666, 714, 731, 777, 791, 804, 809, 822, 840, 842, 874, 880

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61, 535

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie

Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 32, 225, 407, 528, 541, 566, 663, 750, 789, 798, 803, 878

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentious and gravelly, in the Jack Webb manner. Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 303, 782

STRANGER THAN PARADISE—(1hr. 30m., '84) Reviewed in this issue. 88

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past*. The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 16, 24, 31, 80, 92, 100, 201, 210, 225, 237, 306, 411, 426, 529, 543, 545, 552, 558, 559, 634, 663, 711, 714, 722, 730, 775, 791, 794, 819, 821, 825, 879, 880

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 32, 411, 512, 541, 561, 567, 616, 637, 648, 663, 668, 719, 732, 775, 779, 793, 806, 822, 830, 878

UNTIL SEPTEMBER—(1hr. 35m., '84) An American horticulturist in Paris for the month of August falls in love with a sophisticated French banker whose wife and mistress are away. With Karen Allen and Thierry Lhermitte. Dir. Richard Marquand. R. 14, 24, 72, 92, 105, 205, 210, 225, 306, 402, 414, 419, 448, 518, 531, 543, 552, 557, 559, 567, 606, 626, 660, 664, 667, 701, 717, 722, 730, 745, 746, 774, 793, 794, 807, 819, 821, 863, 866, 878

UTU—(1hr. 44m., '84) A drama based on a true incident: In New Zealand in the 1870s, the British army massacres a loyal village of Maoris (the native inhabitants) and a group of Maori rebels decide to enact "utu," their word for honor, against the British. With Anzac Wallace, Wi Kuki Kaa, Bruno Lawrence, Kelly Johnson, Tim Elliott. Dir. Geoff Murphy. R. 16, 38, 97

WILD LIFE, THE—(1hr. 36m., '84) A comic look at young people's lives after they graduate from high school. With Christopher Penn, Lea Thompson, Ilan Mitchell-Smith, Jenny Wright, Eric Stoltz, Rick Moranis, Hart Bochner, Randy Quaid. Written by Cameron Crowe. Dir. Art Linson. R. 37, 46, 80, 103, 104, 109, 118, 201, 203, 210, 212, 237, 300, 305, 401, 407, 410, 413, 418, 422, 428, 450, 512, 526, 533, 536, 541, 567, 573, 603, 608, 616, 628, 635, 642, 651, 663, 702, 708, 714, 733, 735, 745, 746, 773, 779, 781, 784, 805, 807, 825, 828, 857, 862, 864, 875

WINDY CITY—(1hr. 45m., '84) A comic look at a group of friends who have grown up together in Chicago and now must face life as adults. With John Shea, Kate Capshaw, Josh Mostel. Dir. Armyan Bernstein. R. 70, 512, 554, 561, 625, 648, 827

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 24, 32, 58, 97, 118, 223, 407, 408, 410, 416, 422, 436, 500, 529, 530, 531, 535, 545, 548, 550, 554, 567, 616, 632, 649, 660, 664, 666, 708, 724, 732, 745, 774, 782, 789, 796, 807, 809, 830, 858, 878, 883

Revivals

AGUIRRE, THE WRATH OF GOD—(1hr. 30m., '72) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. 96

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. 47

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the 41st century. John Phillip Law is a handsome, sturdy birdman. Dir. Roger Vadim. 95

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. 10

DUCK SOUP—(1hr. 10m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 13

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 39

42ND STREET—(1hr. 29m., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star*." One of choreographer Busby Berkeley's classics, *42nd Street* turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. Dir. Lloyd Bacon. 89

GILDA—(1hr. 50m., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. 10, 47

GRAND HOTEL—(1hr. 55m., '32) You see, children, long ago, before there was *Airport*... Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 10

IN THE REALM OF THE SENSES—(1hr. 55m., '76) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. 2

IT HAPPENED ONE NIGHT—(1hr. 45m., 34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 47

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 51

RAZOR'S EDGE, THE—(2hrs. 26m., '46) A gigantic film version of W. Somerset Maugham's novel revolving around one man's search for faith and the meaning of life. The dramatic sequences are excellent; the philosophy, as in the book, seems weak and aimless. With Tyrone Power, Gene Tierney, Clifton Webb, Anne Baxter, Herbert Marshall and John Payne. Dir. Edmund Goulding. 95

ROSIE THE RIVETER—(1hr., '81) A first-rate documentary, bitter but unfailingly entertaining, about women working in defense plants during World War II. Filmmaker Connie Field has interwoven the outrageously condescending and ignorant film propaganda of the period with the personal testimony of five articulate and indignant women. They liked working in shipyards and airplane factories during the war, because they made good money for the first time in their lives, and they resented being pushed out of the jobs when the men came home. 3

SOLDIER GIRLS—(1hr. 27m., '81) Entertaining cinéma-vérité documentary about women in the new volunteer army. Here is the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never see combat), the rituals look sillier than usual, and more sadistic. A sad and funny movie, directed and edited by the team of Joan Churchill and Nicholas Broomfield. 3

WILD BUNCH, THE—(2hrs. 23m., '69) One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished Western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1913, and there is an unusually strong supporting cast headed by Robert Ryan. 39

WISE BLOOD—(1hr. 48m., '79) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. 95

WOMEN IN LOVE—(2hrs. 12m., '69) Ken Russell's version of D. H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. 96

THEATER

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Broadway

Previews and Openings

Wednesday, October 3

KIPLING—Alec McCowen in the one-man show which dramatizes the life of Rudyard Kipling and draws extensively from his works. Play was written by Brian Clark and directed by Patrick Garland. Previews begin 10/3 prior to a 10/10 opening; thru 11/11. Tues.-Sat. at 8, Sun. at 3; $25-$30. **Royale**, 242 W. 45th (239-6200). 2 hrs. All major credit cards.

MA RAINEY'S BLACK BOTTOM—August Wilson's play about Gertrude "Ma" Rainey, an early blues singer and her quartet of backup musicians. Action takes place during a recording session in the late '20s; directed by Lloyd Richards. Cast includes Charles Dutton, Leonard Jackson, Aleta Mitchell, Scott Davenport-Richards. Previews start 10/3 prior to a 10/11 opening. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort**, 138 W. 48th (239-6200). 2 hrs., 10 mins. All major credit cards.

Saturday, October 6

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Both are directed by Terry Hand. Previews start 10/6 prior to a 10/14 opening. Tickets to both plays (if purchased before 10/5) $40-$60; tickets to each play $25-$35. Call theater for specific dates. **Gershwin**, 222 W. 51st (586-6510). All major credit cards. *Much Ado* runs 3 hrs., *Cyrano* runs 3 hrs., 15 mins.

Monday, October 8

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that tries to shatter the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Previews start 10/8 prior to a 10/21 opening. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box**, 239 W. 45th (246-4636). 2 hrs., 10 mins. All major cedit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **Neil Simon**, 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace**, Bdway & 47th (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden**, 1634 Bdway (239-6200). 2 hrs., 45 mins. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; again directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 10/21. **Broadhurst**, 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30 exc. Sat. which are $33. **Circle in the Square**, 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 45 mins. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Brothers film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic**, 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden**, 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore**, 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. **IRLS**

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James**, 246 W. 44th (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson**, 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison**, 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50. **Jack Lawrence**, 359 W. 48th (307-5452). 2 hrs. Credit cards.

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Peter Gallagher. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth**, 236 W. 45th (239-6200). 2 40 mins. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth**, 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry *(Dreamgirls)* Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Hattie Winston, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff**, 200 W. 45th (869-0550).2 hrs.,40 mins.Credit cards.**IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Corren and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Previews now prior to a 10/4 opening. Previewing Mon.-

Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91**, 316 E. 91st (831-2000).

ALL STRANGE AWAY—Robert Langdon-Lloyd stars in Samuel Beckett's comedy about a man trapped inside a mirrored glass cube, who may be the last man on Earth; directed by Gerald Thomas. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $14-$16; thru 10/7. **Samuel Beckett**, 410 W. 42nd (594-2826).

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, *which looks at today's women through* songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate**, 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. *Wed.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3;* $15-$22. **Lamb's Theatre**, 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's *saga about the rise and fall of the legendary* con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 10/9. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. **Minetta Lane Theater**, 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7, Sat. & Sun. at 2:30; $10-$17; from 10/5. **South Street**, 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven--Margo Skinner, Matt Craven, *Maureen Silliman, Randy Danson, Christine* Estabrook, Brad O'Hare, and Lawrence Joshua--gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $15. **Theater Guinevere**, 15 W. 28th (686-1470).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen, Marc Umile, Victor Raider-Wexler, and Richard Zobler. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; $20-$25; 10/11-12/23. **Chelsea Playhouse**, 519 W. 23rd (243-0397).

ELVIS MANIA—Johnny Seaton plays tribute to "The King" by performing many of his biggest hits in this two-hour musical; staged by Leslie Irons, backed by a 5-man combo. Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 *& 11:30; Wed. at 2:30; Sun. at 7;* $17.50-$20. **Off-on-Broadway Theatre**, 1599 Broadway (582-0884).

ENDGAME—This is the silver anniversary production of Samuel Beckett's *study of human dependency.* Alvin Epstein, who co-starred in the U.S. premiere 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $22-$24. **Cherry Lane**, 38 Commerce St. (989-2020).

ENTER A FREE MAN—Revival of Tom Stoppard's comedy about a man who invents gadgets, and hopes to make his living this way; directed by Dean Button. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Perry St. Theater**, 31 Perry St. (944-9300).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks**, 432 W. 42nd (239-4321).

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores the relationships between men and women; with Joe Baer and Virginia Ferri. Tues.-Sat. *at* 8, Sun. at 3; $12.50-$15. **Colonnades**, 428 Lafayette St. (869-2922).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about *a rebellious daughter who refuses to* accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25; from 10/9. With Daniel Marcus, Jack Savage, Stuart Zagnit, Barbara McCulloh, and Gene Vazrrone. **Audrey Wood**, 359 W. 48th (307-5452).

LESTER SIMS RETIRES TOMORROW—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. *With George Murdock and Jennifer Rhodes;* directed by Louis Erdmann. Thurs. & Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $15. **The Cubiculo**, 414 W. 52st (265-2138).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum**, 126 Second Ave. (239-6200). ● ●

MEDEA AND THE DOLL—Maria B. Ellis stars as a troubled young mother in Rudy Gray's play about a confrontation between a psychiatrist (Morgan Freeman) and his patient; directed by Randy Frazier. Tues.-Sat. at 8, Sat. & Sun. at 3; $15-$11; from 10/9. **Samuel Beckett**, 410 W. 42nd (594-2826).

THE MISS FIRECRACKER CONTEST—A revival of Beth Henley's comedy about a Southern woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. With Holly Hunter, Mark Linn-Baker and Budge Threlkeld. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24; from 10/6. **Westside Arts**, 407 W. 43rd (541-8394).

MR. JOYCE IS LEAVING PARIS—Tom Gallacher's portrait of the author as a struggling young man and then as a successful older man; directed by Jordan Deitcher. Wed.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $15 & $17.50. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution. Tues.-Sat. at 8, Sun. at 7; $16; from 10/9.**Theatre Off Park**, 28 E. 35th (679-6283).

RAP MASTER RONNIE—A new partisan revue about Ronald Reagan with music by Elizabeth Swados, and lyrics by Garry Trudeau; starring Reathel Bean as Ronnie, with Catherine Cox, Ernestine Jackson, Mel Johnson Jr., and Richard Ryder; directed by Caymichael Patten. Mon. at 8, Tues.-Fri. at 10:45, Sat. at 4:30 & midnight; $15; thru 11/6 (election day). **Top of the Gate**, 160 Bleecker St. (475-5120).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker *directs the cast;* with Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate**, Thompson and Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four**, 424 W. 55th (246-8545).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Previewing 10/1-21; $11; opens 10/23; Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $22. **American Place Theatre**, 111 W. 46th (869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. **92nd St. Y**, 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Macbeth,* 10/4, 7, 12, 10, in repertory with *Two Gentlemen of Verona,* 10/5, 14, 18, and *Richard III.* Thurs.-Sat. at 8, Sun. at 3; $7.50; 10/6, 11, 13, 19, 21. **Theater**, 54 W. 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater *with a musical comedy revue.* Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Theater**, 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost,* directed by Toby Robertson, one of the earliest (and funniest) of Shakespeare's comedies opens the repertory's new season. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25; from 10/2. **Theater**, 99 Seventh Ave. South (924-7100).

EQUITY LIBRARY THEATRE—The company opens its 42nd season with a revival of Bernard Slade's *Tribute,* about a jester who maintains his sense of humor despite a serious illness; with Caroline Aaron, Cynthia Babak, Dolores Kenan, Charles Major, Mark Rogers, and Nancy Youngblut; thru 10/13. Tues.-Sun. at 8, Sat. & Sun. at 2:30. **Equity Library Theatre**, 103rd & Riverside (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater**, 2 Bond St. (473-1472).

HARBOR SHAKESPEARE FESTIVAL—John Fletcher's comedy, *The Tamer Tamed,* a 1611 sequel to Shakespeare's *The Taming of the Shrew;* directed by R. Jeffrey Cohen. Thurs.-Sun. at 7:30; 10/4-21. **Westbeth Theater**, 252 Bank St. (782-3744).

JAN HUS THEATER COMPANY—A *revival of Godspell,* directed by Michael Taubenslag. 10/1 & 2 at 8; 10/7 at 7, 10/8 & 9 at 8. 10/14-16 at 8; $6. **Playhouse**, 351 E. 74th (288-6743).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinsky. A world premiere from the Soviet Union. In repertory with Shakespeare's *Cymbeline.* Thurs.-Sat. *at* 8, Sun. *at* 3; $10. **Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis Singer's *Schlemiel the First,* is based on a collection of his own short stories, about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $12-$15; from 10/13. **Jewish Repertory Theater**, 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—*Voices in the Dark,* a compilation of Anton Chekhov's letters, and scenes from some of his better known plays; directed by Alan Baker. 10/12, 13, 19, 20, 25, 26, 27 at 8; 10/14, 21 & 28 at 3; $6. **Clyde Vinson**, 612-616 8th Ave. (944-1175).

LA MAMA E.T.C—10/3-28, John Jesurun's *Red House* features a mixed-media event--rock 'n' roll, film projections, video elements, and all shimmering with the color red; $8. **La Mama**, 74A E. 4th St. (475-7710). Falso Movimento's *Otello,* from Naples; thru 10/7, Krypton's *Aeneid,* from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts,* from Rome. **La Mama Annex**, 66 E. 4th St. (475-7710).

MONTREAL/THEATRE/QUEBEC—*L'Homme Rouge,* a one-man show starring Gilles Maheu, produced by the experimental company CARBONE 14. *10/9-13 at 8:30;* $8. **Playhouse 46**, 423 W. 46th (279-4200).

PAN ASIAN REPERTORY—Donald McNeil's *Chip Shot, a comedy that enters the world of computers and* international espionage; directed by Raul Aranas. With Michael Arkin, Stanford Egi, Mel Duane Gionson, Bea Soong. Wed., Thurs., Fri., Sat. at 8, Sat. at 2, Sun. at 3 & 7; Sun. at 3; $10-$14; 10/10-11/4. **Theater**, 120 W. 28th (255-7293).

PEARL THEATRE COMPANY—Shakespeare's *The Merchant of Venice;* directed by Shepard Sobel. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8. **Nameless Theatre**, 125 W. 22nd (246-6538).

POLISH THEATRE INSTITUTE—Tamara Karren's *Who Was This Man,* about the Polish-Jewish man of letters Janusz Korczak; 10/3, 8, 9, 12, 16, 17 at 7, 10/6, 7, 13, 20, 21 at 2, 10/8, 12, 19 at 4. Slawomir Mrozek's *Alpha,* which details the imprisonment of a national leader; 10/3-5, 10/12 at 8; 10/6 & 13 at 3 & 8; 10/4-7, 10-14, 18-21 at 7, 10/14 & 20 at 2; $8. **La Mama**, 74A E. 4th St. (254-6407).

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THEATER

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre,* and *Dona Francisquita,* a Spanish zarzuela (operetta), with music by Amadeo Vives and text by Lope de Vega. $8-$10. In Spanish and in repertory thru October. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed., Thurs., Fri., & Sun at 8, Sat. at 7 & 10; $15-$18. **One Sheridan Square** (691-2271).

ROUNDABOUT THEATRE—Oliver Goldsmith's *She Stoops To Conquer* stars E. G. Marshall, Kaye Ballard, and Tovah Feldshuh; directed by Daniel Gerroll. The comedy deals with a dashing youth who is tricked into treating his in-laws as servants. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$26. **The Triplex,** 199 Chambers St. (420-1360).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. Bernard Slade's *Same Time N[illegible]t Year,* 10/8-10, 15-17 at 8; $6. **Theater,** 301 W. 5[illegible] (997-9582).

13th STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'Hara, about two street punks caught up in their own terrorizing. *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 15 W. 13th (675-6677).

WESTBETH THEATRE CENTER—Federico Garcia Lorca's *The Love of Don Perlimplin and Belisa in the Garden,* and Giovanni Verga's *Cavalleria Rusticana.* The theme of both is sexual love transgressed. Mon.-Sun. at 8, thru 10/7; $7. **Westbeth,** 151 Bank St. (691-2272).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BEAUTIFUL LADY—Musical by Elizabeth Swados and Paul Schmidt, translated from the writings of pre-revolutionary Russian poets; directed by Ms. Swados. From 10/2. **City Stage Co.,** 136 E. 13th St. (677-4210).

BEDPAN—Matthew Paris's bedroom farce, directed by Lennart Vretholm; with Cathy Carlton, Barbara Costigan, William Jones, Ruth Lawyer. 10/4-6, 11-13 at 8; $6. **Playhouse 51,** 51 W. 19th (675-8013).

CAST ME DOWN—J. Howard Holland's play takes place between 1881 and 1901 on the campus of Tuskegee Institute in Alabama and describes Booker T. Washington's role in the black political struggle of the period; directed by Meachie Jones. With Charles Dumas, Willie Carpenter, and Emmett Scott. Thurs.-Sat. at 7:30, Sat. & Sun. at 3; $7, $5; thru 10/14. **Aaron Davis Hall,** 134th & Convent Ave.(690-6900).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, with Hal Halbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen. From 10/4. **Chelsea Playhouse,** 519 W. 23rd St. (243-0297).

CRADLE SONG—A new musical by Jan Mullaney and Mary B. Phillips, about a Manhattan couple who fight to save their marriage; directed by Stephen Schwartz. Thurs.-Tues. at 8; $8; thru 10/2. **Musical Theatre Works,** 133 Second Ave. (677-0040).

DESIGN—Max Navarre's comedy about two neurotic roommates and the woman they both love; directed by Jordan Roberts. With Cathy Hill, Michael O'Naul, Emile Jean Trimble. Tues.-Fri. at 8:30 thru 10/5. **C.A.S.H.,** 10 E. 18th (924-7882).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* both explore an approach-avoidance attraction between men; both directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; $8; thru 10/20. **Prometheus,** 239 Fifth St. (477-8689).

EL HAJJ MALIK—N. F. Davidson's play about Malcolm X; directed by Tômmye. Fri. at 8, Sat. at 8 & 10:30, Sun. at 8; thru 10/7; $6. **Gene Frankel,** 36 W. 62nd St. (924-0077).

THE ELEPHANT MAN—Bernard Pomerance's drama based on the horrifying, yet ultimately triumphant life of John Merrick; directed by Larry Kirchgaessner. Thurs.-Sat. at 8, Sun at 3; $7; 10/4-21. **Our Studios,** 147 W. 24th (695-5342).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in full leather would still look like a queen"; directed by H. Richardson Michaels. Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W.22nd (279-4200).

THE FLATS—Ray Dobbins's play about a steel mill town in the late '50s; directed by Jon Stolzberg. 10/4-7 at 8; $4. **Theatre for the New City,** 162 2nd Ave. (254-2209).

A HATFUL OF RAIN—A revival of the Michael Gazzo play, presented by None of the Above Repertory. 10/1, 2, at 8; $8. **Sargent,** 314 W. 54th (666-8417).

JASON AND THE ARGONAUTS—Irondale Ensemble Project adaptation of the Greek myth, with environmental staging by James Louis Niesen. Thurs. & Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8. **Off-Center Theater,** 436 W. 18th (666-7856).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NATURAL CAUSES—Lilian Lieblich's play about two friends who discover an alternative to their bankrupt marriages; directed by Rosemary Hopkins; with Judy Cole, Maria Robb, Karl Schroeder, Gerald Simon, and Pat Squire. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 10/14. **18th St. Playhouse,** 145 W. 18th (242-9249).

THE NEW YORKERS—Music and lyrics by Cole Porter; book by Herbert Fields; directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; $6-$10; thru 10/7. **Medicine Show,** 6 W. 18th St. (255-4991).

ONE NIGHT STAND—Bruce Kane's comedy shows what happens when the right people meet at the wrong time and the wrong place; directed by Jeffrey Farber; starring Michael Gnat and Molly Kohler-Pei. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3; $8; 10/3-21. **Raft,** 432 W. 42nd (678-7238).

OUTSIDE SKELETON—Doug Grissom's play about a family reunion in Skeleton, Ga.; directed by Ralph Lane Weeks. 10/1-6 at 8; 10/6 at 3; $6. **INTAR,** 420 W. 42nd (279-4200).

A PERFECT DIAMOND—New baseball comedy by Don Rifkin, directed by Philip Giberson; presented by the Actors' Producing Company. Tues.-Sat. at 8, Sun. at 5; $8. **TOMI,** 23 W. 73rd (246-8484).

RED CROSS—Sam Shepard's one-act early work, and off-beat comedy; directed by Sam Blackwell. 10/8-10/19, weekdays at 12:15 p.m. (bring lunch). FREE! **Quaigh,** 108 W. 43rd (221-9088).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8; $8. **Village Performers,** 98A 3rd Ave. (505-6601).

SHEPSEL AN' THE BARRACUDA—William Zacchi's play about the meeting of two former friends in an East Harlem pool hall; directed by Frank Calo; with Eric Austin and Dayton Calli. Wed.-Sat. at 8; $6; thru 10/6. **Sargent,** 314 W. 54th (279-4200).

A STEP OUT OF LINE—Enid Rudd's comedy dealing with contemporary problems of marriage and divorce; directed by Joan Vail Thorne; with Ralph Bell, Michael Tolan, and Patricia Roe. 10/2-7; $6. **Apple Corps Theater,** 336 W. 20th St. (929-2955).

TRIFLES BY SHAW—Three comedic playlets (*How He Lied to Her Husband, The Dark Lady of the Sonnets, and Overruled,* by GBS; directed by Harold Baldridge. Wed.-Sat. at 8, Sun. at 2; $8; thru 10/12. **Neighborhood Group Theatre,** 420 W. 42nd St. (279-4200).

TRIPTYCH—Christopher S. Blake's play takes place in a boys' Catholic college in New Orleans. It concerns a racist Jesuit priest; directed by Jon Aaron. With Gregory Dale, Verna Hobson, Tom Lawson, Tom Nichols, and John Tarrant. 10/4-6, 11-13, 18-20 at 8, 10/5, 13, 20 at 2, 10/7, 14, 21 at 3; $5. **Richard Allen Center,** 36 W. 62nd (246-8407).

THE WHITE CROW—Murray Teigh Bloom's turn-of-the-century drama revolves around the philosopher William James, a young medium, and an investigator sent to check her powers; directed by Kenneth McGregor. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/21. **Actors Outlet,** 120 W. 28th (279-4100).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CAROL ANTHONY—A survey of earlier figurative sculpture, thru 10/20. Davidson, 43 E. 78th (734-6702).

TONY BERLANT—Found metal collages on ply wood, some incorporating drawings, thru 10/20. Fourcade, 36 E. 75th (535-3980).

EMIL BISTTRAM/BLANCHE LAZZELL—Non-objective paintings by an early Taos artist who worked with Diego Rivera/Geometric cubism in color woodblock prints. 10/2-11/3. Diamond, 1014 Madison (988-3600).

ROSEMARY BOTHWELL—Pastel drawings of beaches and towns in Connecticut and Pennsylvania, thru 10/20. Adler, 21 E. 67th (249-2450).

LAMAR BRIGGS—Monotypes, thru 10/12. De Rempich, 16 E. 79th (772-6855).

LOREN CALAWAY—Wood sculptures that resemble desks and other kinds of furniture, 10/2-11/3. Hoffeld & Co., 1020 Madison (734-5505).

JON CARSMAN—Watercolors and paintings inspired by this artist's study of Monet's newly restored home and gardens in Giverny, 10/9-27. ACA, 21 E. 67th (628-2440).

MARY CASSATT—Paintings, pastels, and watercolors charting her artistic development from the late 1870's, when she first settled in Paris, through the turn of the century, 10/3-27. Coe Kerr, 49 E. 82nd (628-1340).

CARMEN CICERO—Expressionistic, figurative paintings, and drawings, thru 10/20. Graham Modern, 1014 Madison (535-5767).

STEN EKLUND/LARS ENGLUND—Recent water colors and drawings/New sculpture. Thru 10/26. American- Scandinavian Foundation, 127 E. 73rd (879-9779).

CHERYL GOLDSLEGER/KAREN RIEDENDER—Monochromatic paintings and drawings/Photographs that are constructions of 20 to 36 sequential images composed into vertical or horizontal formats, in a three-dimensional, overlapping manner, 10/2-27. Urdang, 23 E. 74th (288-7004).

STAN GREGORY/ROBERT QUIJADA/CHRISTOPHER WHITE—Abstract paintings by all three. Thru 10/27. Ericson, 23 E. 74th (737-6155).

GWEN JOHN/NICOL ALLAN—Small works on paper from the '20s by a British artist/Recent collages. 10/2-27. Davis & Langdale, 746 Madison (861-2811).

IDA KOHLMEYER—New paintings by a New Orleans artist, a former student of Hans Hoffman, thru 10/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ROBERT MICHEL—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions, thru 10/27. Mathes, 851 Madison (249-3600).

HENRY MOORE—Drawings, sculpture and prints, thru 10/28. Silberberg, 16 E. 79th (861-6192).

ROBERT MOTHERWELL—Twenty new collages, 10/3-25. Knoedler, 19 E. 70th (794-0550).

CLARK MURRAY—Bronze sculptures of torsos, 10/2-31. McCoy, 19 E. 71st (570-2131).

JOE NEILL—New sculpture that has a painted sphere or planet as a central image, plus drawings and collage, 10/2-27. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GREGORY PAQUETTE—Charcoal and conte drawings of interior scenes, views from buildings, still lifes, thru 10/6. Staempfli, 47 E. 77th (535-1919).

JOHN PARKS/TIM PRENTICE—Landscape paintings of England/Recent sculpture. 10/4-31. Stone, 48 E. 86th (988-6870).

ROBERT SEAVER—Recent works on paper, thru 10/20. Cecil, 16 E. 72nd (517-3605).

MARJORIE STRIDER—Wall sculpture and drawings, thru 10/13. Steinbaum, 903 Madison (734-3373).

57th Street Area

JOSEF ALBERS—A commemorative exhibition of paintings, 10/4-11/3. Janis, 110 W. 57th (586-0110).

ERIK GUNNAR ASPLUND—Architectural drawings, thru 10/6. Protetch, 37 W. 57th (838-2340).

BRIAN BLOUNT—Paintings composed of torn paper that is rubbed and burnished with dry pigments, by a Santa Fe artist, thru 10/9. Segal, 63 E. 57th (486-2297).

LOUISE BOURGEOIS—New wax, bronze and marble sculptures that combine both human and animal forms, thru 10/6. Miller, 724 Fifth (246-1625).

ERNEST BRIGGS—A memorial exhibition of paintings from 1922-1984, 10/2-27. Gruenebaum, 38 E. 57th (838-8245).

JACK BUSH—Major works by this late Canadian color field painter, thru 10/6. Emmerich, 41 E. 57th (752-0124).

ARTHUR B. CARLES—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism, paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler, thru 10/27. Washburn, 42 E. 57th (753-0546).

HERMAN CHERRY—Abstract paintings with geometric divisions of color, 10/2-20. Ross, 162 W. 56th (307-0400).

WILLIAM CONSTABLE—Watercolors, thru 10/10. Wunderlich, 41 E. 57th (838-2555).

RICHARD CROZIER—Paintings inspired by the Albemarle County landscape of Virginia, 10/2-27. Tatistcheff, 50 W. 57th (664-0907).

SALVADOR DALI—43 etchings illustrating the Comte de Lautreamont's "Chants de Maldoror," thru 10/26. Donson, 24 W. 57th (245-7007).

RONALD DAVIS—Large-scale, abstract paintings in a series called "New Music," thru 10/6. BlumHelman, 20 W. 57th (245-2888).

RICHARD DIEBENKORN—Selected prints, thru 10/13. Heesy, 50 W. 57th (245-1420).

HELEN FRANKENTHALER—Works on paper from 1983-1984, 10/4-11/3. Emmerich, 41 E. 57th (752-0134).

JED GARET—Paintings and drawings, 10/9-11/3. Miller, 724 Fifth (246-1625).

SAM GLANKOFF—Woodcuts and monoprints from the '20s thru the '60s, 10/2-20. Associated American Artists, 20 W. 57th (399-5510).

ROBERT GWATHMEY—A retrospective of paintings and watercolors, thru 10/11. Dintenfass, 50 W. 57th (581-2268).

RAYMOND HAN—Still life paintings, 10/6-31. Schoelkopf, 50 W. 57th (765-3540).

PATTI HANSEN—Seven large-scale figurative paintings in a series called "Manhattan Reflection," thru 10/13. Armstrong, 50 W. 57th (582-8581).

DAVID HUMPHREY—New paintings, thru 10/6. McKee, 41 E. 57th (688-5951).

RICHARD KALINA—Figurative paintings that contain art-historical references, 10/2-20. De Nagy, 41 W. 57th (421-3780).

BRICE MARDEN—Recent paintings and works on paper, thru 10/27. Pace, 32 E. 57th (421-3292).

JEFFREY MARON—Bronze sculptures, thru 10/6. Del Re, 41 E. 57th (688-1843).

ANDRE MASSON—Paintings and works on paper, thru 11/3. Herstand, 24 W. 57th (664-1379).

JOSEPH NECHVATAL—Diptych drawings, sculptures and "photo paintings," thru 10/13. Alexander, 20 W. 57th (757-3721).

PETER POSKAS—Landscape paintings of both rural habitats and urban architecture, 10/3-27. French, 41 W. 57th (308-6440).

HUBERT SCHEIBL/BRIGIT JURGENSSEN—Recent paintings/Works on paper. Thru 10/13. Tilton, 24 W. 57th (247-7480).

DAVID SCHOFIELD—Large-scale pen and ink drawings of architectural landscapes, 10/2-27. Iolas-Jackson, 52 E. 57th (755-6778).

ROBERT SEIGLER—Constructions of found objects, 10/2-20. Viridian, 52 W. 57th (245-2882).

PHIL SIMS—Abstract paintings and drawings, thru 10/6. Oscarsson Hood, 41 W. 57th (750-8640).

GARY STEPHAN—Recent paintings and sculptures, thru 10/6. Marlborough, 40 W. 57th (541-4900).

PHILIP TRUSTTUM—Large scale figurative paintings with a "layered" surface, thru 10/31. Kornblee, 20 W. 57th (586-1178).

East Village

SOL AQUINO—Paintings and mixed-media works on paper by a California neo-expressionist, thru 10/7. Area X, 200 E. 10th (477-1177).

DEREK CAINES—Paintings by a Toronto artist, 10/4-28. Pictogram, 443 E. 9th (865-5476).

TSENG KWONG CHI/KEITH HARING—Photos by Chi of drawings in subway stations by Haring, 10/3-28. Semaphore East, 157 Ave. B (228-7990).

THOMAS LAWSON—One large painting, thru 10/7. Christminster, 336 E. 5th (475-8369).

LARMEE—Mural-sized paintings of figures set against New York cityscapes, 10/4-28. Avenue B, 167 Ave. B (473-4600).

SHERRIE LEVINE—Drawings after Schiele and Malevich, paintings after Suprematist masters, thru 10/28. Nature Morte, 204 E. 10th (420-9544).

MICHAEL LUCERO—Nine-foot-tall stick figures composed of clay shards; totemic clay sculptures, 10/6-28. Sharpe, 328 E. 11th (777-4622).

TODT—A floor-to-ceiling installation with political overtones, by two brothers, their sister, and a friend, thru 10/7.P.P.O.W. 216 E. 10th (477-4084).

STEPHEN WESTFALL—New paintings, thru 10/7. Garet,204 E. 10th (475-8701).

SoHo and Tribeca

JOHN AXTON—Dream-like paintings of New Mexico landscapes, thru 10/7. Szoke, 164 Mercer (219-3510).

ALICE AYCOCK—Sculptures and drawings that take their forms from plows, fans, windmills, food processors, and crescent shapes of the moon as it moves through its phases, 10/6-27. Weber, 142 Greene (966-6115).

NANCY AZARA—Totemic wooden sculptures that resemble trees, works on paper, and books, thru 10/3. Soho 20, 469 Broome (226-4167).

HANNE DARBOVEN—"Ansichten '82"' (Views '82)-one major work comprised of 54 framed pieces, each containing a color photograph, a collage, and an ink drawing, thru 10/6. Castelli, 420 W. Broadway (431-5160).

FANNY DARNAT—Paintings of Paris, in oil on wood, that evoke this city's romantic atmosphere in the 50's, thru 11/15. Naifs et Primitifs, 172 Prince (925-0918).

GRAHAM DURWARD—Expressionistic, politically motivated paintings by this Scottish artist, thru 10/9. Freidus/Ordover, 70 Greene (925-0113).

FRED ESCHER—Landscape paintings that recall such painters as Friedrich and Tanguy, 10/9-11/3. Lurie, 112 Greene (966-3864).

LOUIS FINKELSTEIN—Landscape and allegorical paintings, thru 10/6. Ingber, 460 W. Broadway (674-0101).

IRA JOEL HABER—Works on paper, 1977-1983, thru 10/13. Herlin, 68 Thompson (431-8732).

EDWARD LEE HENDRICKS—Outdoor sculpture, thru 10/17. Milliken, 98 Prince (966-7800).

PHILLIS IDEAL—Abstract paintings with organic shapes, thru 10/13. 55 Mercer (226-8513).

STEVAN JENNIS—An installation of painted furniture and other objects, thru 10/20. Red Studio, 301 Church (219-8239).

ED KERNS—Abstract paintings with thick surfaces, rectilinear shapes, thru 10/10. Esman, 121 Spring (219-3055).

MARK KOSTABI/GRACE GRAUPE-PILLARD—Paintings that depict the anonymity of modern city life/Cut-out pastel paintings of black street kids and adults. Thru 10/6. Bromm, 90 W. Broadway (732-6196).

MASAYUKI KUROKAWA—Drawings and photographs by this Japanese architect/designer, thru 10/27. Gallery 91, 91 Grand (966-3722).

SUSAN LAUFER—Paintings that allude to primitivism within a contemporary context, thru 10/13. Germans Van Eck, 420 W. Broadway (219-0717).

MICHAEL LUCERO—Ceramic sculptures that resemble heads, with landscapes painted on them, 10/6-27. Cowles, 420 W. Broadway (925-3500).

CLAUDIA MCNULTY—Figurative oil paintings on burlap, 10/2-27. Condeso-Lawler, 76 Greene (219-1283).

HENRI MICHAUX—A survey of over forty works from 1959 to the present by this French artist/poet, 10/6-11/3. Thorp, 103 Prince (431-6880).

ELIZABETH MURRAY—Large-scale, colorful paintings with intensely-curved, interlapping forms, 10/2-27. Cooper, 155 Wooster (674-0766).

BRUCE NAUMAN—Recent sculpture in several mediums, including plaster, neon and granite, 10/6-11/3. At Sperone Westwater (431-3685) and Castelli (431-6279), 142 Greene.

ED PASCHKE—Recent paintings by a Chicago artist, thru 10/10. Kind, 136 Greene (925-1200).

PETER PLAGENS—Large-scale abstract paintings dominated by geometric shapes that resemble windmills, thru 10/30. Hoffman, 429 W. Broadway (966-6676).

ANNE AND PATRICK POIRIER—A large sculptural installation composed of bronze and wood; works on canvas, thru 10/13. Sonnabend, 420 W. Broadway (966-6160).

YHUDA PORBOCHRAI—Paintings that combine graphic patterning and drawing, 10/4-27. Concord, 451 Broome (925-2994).

GARRY RICH—Figurative paintings to do with the artist's personal experiences, in a series called "Sheepshead Bay," thru 10/20. Hutchinson, 138 Greene (966-3066).

LYNN ROSENFELD—Figurative bronze sculptures and paintings, thru 10/17. Bowery, 121 Wooster (226-9543).

KAY ROSEN—A three-panel image/word piece taken from this artist's second book, "Mined," thru 10/31. Windows on White, 62-66 White (269-0320).

HUNT SLONEM—"The Peaceable Kingdom"—oil paintings, thru 10/27. Braathen, 76 Duane (732-4029).

IMANTS TILLERS—Paintings that are each made up of many canvas boards arranged in grid patterns, by an Australian artist. Thru 10/27. Cutler, 164 Mercer (219-1577).

HAP TIVEY—"The Liberation of Machines"-paintings and drawings, thru 10/13. Brown, 100 Greene (219-1060).

WAYNE TOEPP—Abstract paintings with figurative elements inspired by T.S. Eliot's poem "The Waste-land," thru 10/20. Rosenberg, 115 Wooster (431-4838).

MIERLE LADERMAN UKELES—An environmental installation entitled, "Maintenance City/Sanman's Place," thru 10/5. Feldman, 31 Mercer (226-3232).

Other

SERGIO CAMPOREALE—Paintings and watercolors, thru 10/12. Martin, 213 E. 49th (980-8104).

FABIO CRESCI—Paintings, thru 10/20. Ala, 32 W 20th (675-3267).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. **CUNY** Graduate Center Mall, 33 W. 42nd (790-4331).

BRUCE MCLEAN—New paintings by a British neo-expressionist that examine the "Gucci set" with tongue-in-cheek wit, thru 10/17. Art Palace, 611 Broadway (473-3178).

JILL NATHANSON—Abstract paintings, thru 10/20. Triangle Center, 4 Great Jones (673-7493).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," thru 11/4. Wave Hill, 675 W. 252nd (549-2055).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-06990).

RAPHAEL SOYER—Paintings of New York and its inhabitants, 10/4-11/9. Cooper Union, 7th and Third (254-7474).

PETER WHITE—Expressionistic landscape paintings, thru 10/13. Tower, 45 W. 18th (620-0505).

JACK WHITTEN—Twenty-recent abstract paintings, including two triptychs, 10/1-28. Onyx, 54 Irving Place (505-9001).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Recent work by gallery artists, including Bengston, Boepple, Connor, Schlesinger, others; thru 10/19.

CDS—13 E. 75th (772-9555) Drawings by sixteen Australian artists, spanning three generations, thru 10/20.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Mexican folk art from the collection of Nelson A. Rockefeller, thru 10/21.

D'ESTE—51 E. 63rd (752-8948). "Folding Compositions"—painted screens by Adams, Powers, Russell, Walsh, Zeng, thru 10/17.

EINSTEIN—243 E. 82nd (628-8782). Works by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; 10/3-27.

FACADE—1044 Madison (744-4997). "U/K/Z Works 1984-86"—works by three young architects, Kiss, Ungers, Zwigard; thru 10/20.

FOXWORTH—33 E. 65th (772-3460). "Cross-Currents in Abstract Art"—works by Edelson, Gropper, Miro, Morton, Von Wiegand, Wehmer, others; thru 10/13.

GRAHAM—1014 Madison (535-5767). Paintings by American Modernists, including Benton, Carles, Hartley, Marin, others; thru 10/20.

HAMILTON—19 E. 71st (744-8976). New prints by Blais, Bochner, Chia, Rothenberg, Schnabel, others; thru 10/30.

LEFEBRE—47 E. 77th (744-3384). Works by gallery artists, including Alechinsky, Bissier, Folon, Jorn, Martinez, others; thru 10/6.

LINDGREN—575 Madison (838-3943). Works by four Scandinavian artists, including Aarnio, Boe, Jaks, Visuri; thru 10/19.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

MAZOH—13 E. 76th (737-2203). Paintings by Arp, Kelly, Magritte, Noland, Stella, Tanguy, Twombly, others; thru 11/30.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Mon.-Sat. 11-5. The eight winning entries of the "Times Tower Site Design Concept Competition," thru 10/27.

PAYSON WEISBERG—822 Madison (249-1666). Early and contemporary 20th-century paintings focusing on the state of Maine, by Bellows, Cole, Crowley, Hartley, Henri, others; thru 10/13.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "American Innovation Part II," with works by Bolotowsky, Burkhardt, Cavallon, Gorky, Graham, others; thru 10/27.

VICTOR—22 E. 76th (570-1333). Paintings by Impressionists, including Delauney, Jean Dufy, d'Espagnat, Manguin, Van Dongen, others; thru 10/11.

WILLARD—29 E. 72nd (744-2925). "Selected Drawings by Eleven Artists" including Baron, Basquiat, Beuys, Hafftka, Rothenberg, others; thru 10/6.

57th Street Area

DEUTSCH—20 W. 57th (765-4722). Paintings by gallery artists, including Avery, Burchfield, Gussow, Hopper, Schultz, others, and a separate show of contemporary Southwest Indian pottery; thru 10/3... Works by Bluemner, Crawford, Davis, Hartley, others; drawings and sculpture by Sidney Gordin; 10/6-31.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists, including Blaine, Brandt, Gunderson, Kraft, Loftus, Osborne, others; thru 10/3.

FITCH-FEBVREL—5 E. 57th (688-8522). "Non-Neo: Three European Artists," with paintings, drawings and prints by Desmazieres, Meckseper, Norrman; thru 11/3.

FRUMKIN—50 W. 57th (757-6655). A 25-year survey of artists' first exhibitions at this gallery, including works by Azaceta, Beal, Brown, Hudson, Wiley, others; thru 10/18.

GOODMAN—24 W. 57th (977-7160). Works by Anselmo, Broodthaers, Cragg, Disler, Polke, Richter, others; thru 10/27.

MARKEL—50 W. 57th (581-1909). "How I Spent My Summer Vacation," with works by Bauer, Borstein, Herman, Kassel, Tuschman, others; 10/2 -11/3.

MIDTOWN—11 E. 57th (758-1900). Maine, as seen through the eyes of Betts, Moller, Schoener, Shahn, Thon; 10/2-27.

REECE—24 W. 57th (333-5830). Works with "texture," by Clancy, Conviser, Hazlett, Helsenrott-Hochhauser, others; thru 10/27.

ROSENBERG—20 W. 57th (757-2700). "The Hampton Scene: Then & Now," with works by Brooks, de Kooning, Ernst, Ossorio, Parker, Rivers, others; thru 10/13.

ZABRISKIE—724 Fifth (307-7430). "Four Sculptors: Ritual and Artifact"—works by Bowen, Mendoza, Roosen, Shea; thru 10/6.

East Village

B-SIDE—543 E. 6th (477-6792). Paintings and multiples by Cuvelier, Gosfield, Prol, Roman, Scarpulla, Wall; thru 10/7.

GRACIE MANSION—167 Ave. A (477-7331). "Post Pop Puerilism," with works by Augeri, Cleveland, DeMonte, Greenblat, Lack, Newhouse, others; 10/4-28.

P.S. 122, **PAINTING SPACE**—150 First Ave. (505-7679). "The Phantom Hero," with paintings by Askew, Jenkins, Lehmann, Moriah, others; 10/6-28.

PUBLIC IMAGE—177 E. 3rd (587-4921). Cartoons by painters and commercial artists from all over the world; thru 10/6.

WOLFF—513 E. 6th (460-5844). Inaugural show, with works on paper by Abrams, Consagra, Dubasky, Joelson, Lowe, Mentor; thru 10/20.

Soho and Tribeca

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Chevalier, Clough, Santlofer, Zucker, others; 10/2-16.

ALTERNATIVE MUSEUM—17 White (966-2158). Art that reflects the influence of machines, by Chase, Collins, Giuntini, Hunter, Schlesinger, others; thru 10/6.

ART IN GENERAL—79 Walker (219-0473). Works by Burwell, Conrad, Koren, Ragsdale, Steckel; 10/6--27.

BAUM—109 Hudson (219-9854). Paintings, drawings, and sculpture by Cassos, McLaughlin, Siciliano; thru 10/28.

CLOCKTOWER—108 Leonard (233-1096). "San Francisco/Science Fiction," including works by forty artists from San Francisco, thru 10/28.

DRAWING CENTER—137 Greene (982-5266). Works by fifteen emerging artists; thru 10/27.

ELEMENTS—90 Hudson (226-5910). Works by Brill, Hennessy, Kodani; thru 10/6.

49TH PARALLEL—420 W. Broadway (925-8349) Canadian paintings and sculpture by such artists as Borduas, Bush, Harris, Macdonald, Snow; thru 10/20.

FRANKLIN FURNACE—112 Franklin (925-4671). "Image/Text"—works that explore the use of text and image to convey meaning, by Bloomfield, David, Lattanzi, Norman, Tobia; thru 10/27.

HARM BOUKAERT—100 Hudson (925-6239). "Synthetic Art: The Big Show"—works by Artschwager, Collery, Coyer, Lichtenstein, Rauschenberg, Warhol, others; thru 10/6.

KNOWLTON—153 Mercer (431-8808). "Ecstasy!"—works by twenty-five artists, including Benglis, Bourgeois, Garet, Klein, Moufarrege, Samaras, others; thru 10/10.

FRANCIS KYLE—112 Greene (966-3864). "A Landscape Explored: Wharfedale at Bolton Abbey, Yorkshire"—works by nine contemporary British artists who were invited to participate in a project spanning three seasons: an in-depth profile of a valley in Yorkshire which forms part of the Duke of Devonshire's estates; thru 10/7.

MANHATTAN ART—81 Greene (219-2007). Works by Botts, Bills, Georges, Gampertz, Goodman, Heeks, Kapp, Lewis, Plate; thru 10/6.

STOLER—13 White (966-5090). "Arabesque: Grand Gestures in Painting, Sculpture, and Decorative Arts"—works by Davis, Deutsch, Jaudon, Kostabi, Smyth, others; thru 10/13.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Sandro Chia, 10/4-21.

Others

BERNARDUCCI—17 E. 17th (206-7578). "North by Northwest," with works by Benney, Gordon, Keever, Ross, Wojnarowicz, others; thru 11/3.

BRANDT—45 Bond (475-2224). "Livin' in the U.S.A."—works by Diamond, Jarden, McMahon; thru 10/13.

PARSONS SCHOOL OF DESIGN—2 W. 13th (741-5361). "Art From The New Yorker," with original cartoons and covers by sixty of The New Yorker's regularly contributing artists; 10/5-26.

PELLICONE—47 Bond (475-3899). Works by Ames, Fedorov, Nisson, Wilentz, Zerner, others; thru 10/13.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "California: Idioms of Surrealism"—works by Albertson, De Forest, Webb, Yarber, others; thru 10/6.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (875-4031). "Selections"—works by Alvarez, Iberti, Michael, O'Connor, Rosenberg, Rotter; thru 10/20.

SMALL WALLS—102 Forsyth (226-4532). Works by Bransfield, Cochran, Malin, McClean, O'Mara, others; thru 10/14.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others, also a group of outdoor sculptures by Louise Neverlson; thru 10/31.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs; thru 10/6. Light, 724 Fifth (582-6552).

BRASSAI—Twenty photographs showing the liberation of Paris, weddings, children, picnics; thru 10/6. Zabriskie, 724 Fifth (307-7430).

CARIMOOR—20 E. 76th (772-1701). Sixty years of portraits by Peter Juley & Sons; thru 10/4.

CITY GALLERY—2 Columbus Circle (319-9300). "Beijing, Ancient and Modern"—works by 100 photgraphers from Peking; 10/2-21.

PIERRE CORDIER—Chemigrams, 10/3-27. Miller, 38 E. 57th (319-1800).

LOUISE DAHL-WOLFE—Works by a fashion photographer, thru 10/20. Staley-Wise, 177 Prince (777-1590).

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

DYANSEN—11 E. 57th (489-7830). Photographs of American Ballet Theatre by Beaton, Goode, Kertesz, Mitchell, Scavullo, Swope, others; 10/2-13.

SOL EWEN—Photographs with altered emulsions and hand-coloring; thru 10/6. Gallery 84, 30 W. 57th (581-6000).

FEDERAL HALL NATIONAL MEMORIAL—26 Wall (269-2710). "Lower Manhattan—A Community in Transition," with photographs by Fausty, Fink, Freedman, Malave, Old, Rose, Rubin; thru 11/9.

LEONARD FELDMAN—Mysterious black and white photographs of landscapes, 10/2-21. Pleiades, 164 Mercer (226-9093).

TRUDE FLEISCHMANN—A retrospective of photographs taken before 1939, in Europe of Toscanini, Furtwaengler, Bruno Walter, others; thru 10/4. Austrian Institute, 11 E. 52nd (759-5165).

SUSAN HARDER—37 W. 57th (308-0043). "Images of Water," with photographs by Clift, Kertesz, Mahon, Plachy, Tress, others; thru 10/13.

HORST/ANSEL ADAMS—A major retrospective of photographs, encompassing fashion, portraiture, travel and interiors/Images taken between 1935 and 1981, including some of his favorite works printed for museum collections, 10/3-11/4. International Center of Photography, 1130 Fifth (860-1783).

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones; thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

ARNOLD KRAMER—Recent color portraits, 10/4-27. Sander, 51 Greene (219-2200).

KATINKA MANN—Photographs and photo-constructions of geometric forms, 10/2-21. Central Hall, 386 W. Broadway (226-9215).

GEANNA MEROLA—Photographs that have been drawn on; thru 10/15. Camera Club of New York, 37, E. 60th (223-9751).

NIKON HOUSE—620 Fifth (586-3907). Photographs *of Olympic athletes in their homelands by* Neil Leifer; 10/2-1/27.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Photographs of celebrations around the world by Joe Viesti, thri 10/31.

PACE/MACGILL—11 E. 57th (759-7999). Photographs by Greenberg, Herron, Nagura, Schwartz; thru 10/13.

IRVING PENN/PETER FELDSTEIN—Photographs by both. Thru 10/30. Levy, 40 Great Jones (473-7151).

ROSE REDFIELD/ERIC KROLL—Photographs taken with an 8 x 10 Century View Camera, from 1910 to the present/Portáits of New York artists. Thru 10/20. Neikrug Photographica, 224 E. 68th (288-7741).

WILLIAM GORDON SHIELDS—Pastoral and urban subjects by a pictorial photographer who was active in the early 20th-century; thru 10/20. Photocollect, 740 West End (222-7381).

JOEL STERNFELD—Recent photographs of American landscapes, 10/2-11/3. Wolf, 30 W. 57th (586-8432).

LOUIS JAY SUCKLE—Twenty-one black-and-white *portraits of people at* Dubrow's Cafeteria; thru 10/15. Popular Photography, 1 Park (503-3700).

WEEGEE—Vintage photographs; thru 10/20. Ledel, 168 Mercer (966-7659).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5 $1.50, seniors & children75 cents. Rudy Autio Retrospective; thru 11/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; 10/4-1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grés; thru 1/6. . .Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9. . . Thunderstruck Landscape; thru Nov.

COOPER-HEWITT MUSEUM, *Fifth Ave. at 91st St.* (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5. Design in the Service of Tea; thru 10/28. . .Damask a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 s.udents and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun, 11-5, $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Collection Gallery: Master Drawings, thru 10/14. . . Will Insley: The Opaque Civilization, thru 11/25.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish Holidays. Israel in Antiquity. . .Coins Reveal. . .Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85. Tefila—Dina Recanati Sculpture; thru 2/5.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paint*ings, furniture, porcelain, bronzes, and jewelry*. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14. . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . .Te Maori: Maori Art from New Zealand Collections; thru 1/6. . .The Etching s of James McNeil Whistler: The Gift of Paul Walter; thru 11/11. . . The Flame and the Lotus; thru 3/3...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; 11/25. . . Landscape *Etchings by Rembrandt, thru 11/25. . . Manuscripts of* Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The World of Grandma Moses; thru 10/28.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . The City Scene: 1820-1920; thru 10/14. . . Queens, Courtesans and Cavaliers; thru 1/6. . . The Circus Comes to Town: Posters on Parade; thru 10/14. . . New York's Daring; thru 1/6... Banking New York 1784-1829; *thru 10/28*.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . Color Photographs: Recent Acquisitions, thru Oct. . . Irving *Penn: Retrospective; thru 11/27...'Primitivism' in* 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Selections from the Permanent Collection. . . Arthur B. Carles: Painting With Color; thru 11/4.

NEW YORK HISTORICAL SOCIETY, Central Park *West at* 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps. . . Five New York Families; thru 11/18. . .Visions of Liberty; thru 1/13. . . Watercolors from the Society's Permanent Collection; thru 10/28. . . Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4. . . Firefighting on Parade: 1700 1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; 10/5-12/2.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31. . . Censorhsip 500 Years of Conflict; thru 10/15. . . The Center for Book Arts; The First Decade; thru 11/29.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Print Acquisitions 1974-1984; thru 11/25. . . Blam! The Explosion of Pop, Minimalism, and Performance1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; 10/3-12/9.. Whitney Museum at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/2 at 10: Fine and Important Japanese Netsuke, Ojime and Inro. On view from 9/27. 10/2 at 2: Important Japanese Swords, Fittings, and Armor. On view from 9/27. 10/3 at 10: Important Japanese Works of Art. On view from 9/27. 10/3 at 2: Fine Japanese Prints and Illustrated Books. On view from 9/27. 10/3 at 10 & 2: Stamps from United States, Great Britain, and British North America. On view from 10/1. 10/4 at 2: The Halifax Collection - Stamps and Postal History of Nova Scotia. On view from 10/1. **East**, 219 E. 67th St. (570-4141). 10/2 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 9/28. 10/3 at 10 & 2: Christie's Collectibles: Costume, Textiles, Toys and Dolls. On view from 9/29.

DOYLE—175 E. 87th St. (427-2730). 10/3 at 10: Fine English and Continental Furniture, and Decorations. On view from 9/29.

PHILLIPS—406 E. 79th St. (570-4830). 10/3 at 11: Paintings. On view from 9/29.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, October 1

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With violinist Pinchas Zukerman. Ulysses Kay's *Chariots, Orchestral Rhapsody* (N.Y. premiere), Schumann's Symphony No. 4, Elgar's Violin Concerto. Avery Fisher Hall at 8. $6-$30.

MENUDO—Radio City Music Hall, 50th St. and Sixth Ave. (246-4600), at 7:30. $18.

CLINTON INGRAM, tenor. Debut recital. Beethoven, Strauss, Verdi, Massenet, Burleigh, Hayes, Price, Johnson. Merkin Concert Hall at 8. $10.

CHAMBER PLAYERS OF THE LEAGUE-ISCM—"New European Music." Maxwell Davies, Boulez, Ligeti, Stockhausen. Symphony Space at 8. $6.

ROBERT GALLAGHER, organist. An all-Bach program. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TOM PIERSON'S BIG BAND—Jazz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

BONNIE THRON, cellist/**GERALD RANCK,** harpsichordist. Music of Bach. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 7:30. Free.

JOHN SANFILIPPO, pianist. Works by Mozart, Chopin, Bartók. Lighthouse Auditorium, 111 E. 59th St., at 12:30. Free.

Tuesday, October 2

NEW YORK PHILHARMONIC—Zubin Mehta, conductor. With violinist-violist Pinchas Zukerman. Excerpts from Gabrieli's *Sacrae symphoniae;* Telemann's Viola Concerto; Hindemith's *Trauermusik;* Vivaldi's Violin Concerto in c; Bruch's Violin Concerto No. 1; excerpts from Wagner's *Ring.* Avery Fisher Hall at 7:30. $6-$30.

MENUDO—See 10/1.

LUIZ DE MOURA CASTRO, pianist. Schumann, Mendelssohn, Beethoven, Ginastera, Liszt. Merkin Concert Hall at 8. $9.

FRED MARCUSA, flutist/**JANE MOOREFIELD,** pianist. Works by Bach, Mozart, Borne, Debussy, Hüe. Carnegie Recital Hall at 8. $7.

GROUP FOR CONTEMPORARY MUSIC—New Jersey Percussion Ensemble. Albright, Cage, Davidovsky, Wuorinen. 92nd Street Y at 8. $4-$7.

QUINTET OF THE AMERICAS—Music of Chavez, Revueltas, Gottschalk, Nielsen, Rameau, Mozart. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

ARLENE SHRUT/DAVID ABBOTT, pianists. Four-hand works by Stravinsky, Bach, others. Trinity Church, Broadway and Wall St., at 12:45. Free.

Wednesday, October 3

NEW YORK PHILHARMONIC—At 8. See 10/2.

MENUDO—See 10/1.

ALEKSEI TAKENOUCHI, pianist. Music of Debussy, Liszt. Merkin Concert Hall at 8. $6.

KARAKASHIAN QUARTET—N.Y. debut. Czerny, Damase, Handel, Prokofiev, Muradian. Carnegie Recital Hall at 8. $8.

WAYNE MCEVILLY, pianist. "Music in the Morning." Carnegie Recital Hall at 10 a.m.. $12.50.

NADINE SCHARMAN, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EMPIRE BRASS QUINTET—Mannes College of Music, 150 W. 85th St. (580-0210), at 7. Free.

SCOTT JACKSON WILEY, classical guitarist. Music of Mudarra, Bach, Giuliani. St. Ann's Church, Clinton and Montague Sts., Brooklyn Heights (834-8794), at 12:30. Free.

QUEENS COLLEGE ORCHESTRA—Maurice Peress, conductor. Copland's Concerto for Clarinet and Orchestra. Aaron Copland School of Music, Queens College, Flushing (520-7340), at 12:30. Free.

Thursday, October 4

NEW YORK PHILHARMONIC—At 8. See 10/2.

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE/ROOMFUL OF BLUES—A "soul" revue. Carnegie Hall at 8. $13.50-$17.50.

DAVID ALLEN WEHR, pianist. Music of Beethoven, Chopin, Debussy, Prokofiev. Carnegie Recital Hall at 8. $7.

THE MOZARTEAN PLAYERS—Fortepianist Steven Lubin. Music of Haydn, Beethoven, Mendelssohn. Metropolitan Museum at 8. $10.

CLARA SVERNER, pianist (American debut). Music of Mozart, Ravel, Scriabin, Velasquez, Soler. 92nd Street Y at 8. $7.50-$10.

GALIMIR STRING QUARTET—Works by Beethoven, Bartók, Smetana. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

CHORUS ANGELORUM OF PAN AM—Modern liturgical music by Thomas Darien. St. Agnes's Church, 143 E. 43rd St., at 6. Donations will benefit restoration of the church's organ.

THE GENEVA WINDS—Baroque music. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

JAMES HAMLIN, trumpet/**JAMES A. SIMMS,** organ. Purcell, Corelli, Handel, Albinoni. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WALTER CHESNUT, trumpet/**ERNEST MAY,** organ. Music of Bach, Purcell, Telemann, Clarke. St. Paul's Chapel, Columbia University, Broadway and 116th St., at 12 noon. Free.

IK-HWAN BAE, violinist/**WARREN LASH,** cellist/**WILLIAM DOPPMANN,** pianist. Music of Mozart, Rachmaninoff, Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, October 5

CARNIVAL EXTRAVAGANZA: TRINIDAD AND TOBAGO MEETS BRAZIL—Carnegie Hall at 8. $15-$20.

MENUDO—See 10/1.

BILLY TAYLOR, pianist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12.

Saturday, October 6

NEW YORK PHILHARMONIC—At 8. See 10/2.

CUBA Y PUERTO RICO SON. . . Carnegie Hall at 8. $15-$20.

MENUDO—See 10/1.

YOUNG-CHANG CHO, cellist. Works by Schumann, Cassado. Merkin Concert Hall at 9. $7.

TAHUANTINSUYO—Music of the Andes. Alternative Museum, 17 White St. (966-4444), at 8. $8.

STANISLAV KOTYZA, baritone. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

Sunday, October 7

ACADEMY OF ST. MARTIN IN THE FIELDS—Iona Brown, conductor and violinist. Corelli's Concerto Grosso in D, Op.6, No.1; Grieg's *Holberg Suite;* Bach's Concerto for Three Violins; Bartók's Divertimento for String Orchestra. Carnegie Hall at 3. $10-$17.50.

ABBEY SIMON, pianist. Works by Bach-Busoni, Mendelssohn, Chopin, Liszt. 92nd Street Y at 3. $8-$12.50.

WESTERN ARTS TRIO—Works by Dvorak, Goldmark, Schwantner. Merkin Concert Hall at 8. $8.

YAKOV GELFAND, pianist. An all-Chopin program. Carnegie Hall at 2. $10.

STEPHEN RICHTER, clarinetist/**GAIL CHERNOSKY,** pianist. Works by Debussy, Poulenc, Berg, Babin, Bergsma. Carnegie Recital Hall at 8:30. $5.

GAIL PALMORE-ARCHER, mezzo-soprano. With pianist Joseph Joubert. Music of Stradella, Scarlatti, Chopin, Schubert, Rossini, Bizet, Ellington, Joubert. Merkin Concert Hall at 3. $20.

15TH ANNUAL ALL-NITE SOUL—A jazz marathon. St. Peter's Church, 54th St. and Lexington Ave. (935-2200), 5 p.m. to 5 a.m. Mon. $8.

KEN ZUCKERMAN WITH PARAMJYOTI—Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $7.

WILLIAM HAYES, organist. All Saints' Church, 129th St. and Madison Ave., at 3:30. Free.

THE MUSICIANS OF SWANNE ALLEY—Music of Elizabethan-era streets and theaters. Corpus Christi Church, 529 W. 121st St. (666-0675), at 3. $7.

NEW YORK CORNET AND SACBUT ENSEMBLE—Renaissance music from England, Germany, and Italy. Madison Avenue Presbyterian Church, at 73rd St. (799-5877), at 4. $5 donation.

JONATHAN RENNERT, organist. Works by Bach, Dupre, Vaughan Williams, others. Park Avenue Christian Church, Park Ave. and 85th St. (288-3246), at 3. $5 contribution.

ROBERT ROUTCH, French horn. Music of Bach, Mozart, Schumann, others. St. Michael's Hall, 225 W. 99th St. (222-2700), at 3. $5.

THE STRING REVIVAL—A preview of an orchestral recording with commentator Martin Bookspan, featuring American music from the 1880's to the 1940's by Foote, Parker, Chadwick, Seeger, Still. Rutgers Church, 236 W. 73rd St., at 8. Free.

P.D.Q. BACH—With Peter Schickele and others. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833), at 3. $8-$12.

IK-HWAN BAE, violinist/**WARREN LASH,** cellist/**WILLIAM DOPPMANN,** pianist. At 4. See 10/4.

POSTCARD OF NAPLES—A revue that features Neapolitan theater songs, sung by Melissa Percy, Katherine Lloyd, Toshiaki Kunii, Leland Morine; interpreted by Peter Dvarackas. Christ Church and Holy Family, Clinton and Kane, Brooklyn, at 5. $5.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Fri., 10/5 at 8: Puccini's *La Rondine,* Siciliani conducting; with Knighton, Peterson, McCauley, Eisler, Wexler. 10/6 at 2: Verdi's *Rigoletto,* Flint conducting; with Joyce Guyer (debut), Marsee, Burchinal, Hadley, Dupont; at 8: Bizet's *Carmen,* Keene conducting; with Vergara, Christos, Trussel, McFarland. 10/7 at 1: Delibes's *Lakmé,* Pallo conducting; with Rolandi, Marsee, McCauley, Dworchak; at 7: Verdi's *La Traviata,* Flint conducting; with Lamy, Leech, Fazah.

Metropolitan Opera
At the Metropolitan Opera House

SEPTEMBER 24-APRIL 20—$13-$70. Mon., 10/1, at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Malfitano, Bybee, Shicoff, Morris, Velis, Laciura, Macurdy. 10/2 at 7: Wagner's *Lohengrin,* Levine conducting; with Tomowa-Sintow, Marton, Domingo, Nentwig, Ellis, Haugland. 10/3 at 8: Verdi's *Rigoletto,* Santi conducting; with Devia, Cappuccilli, Raffanti, Clark, Furlanetto. 10/4 at 8: Tchaikovsky's *Eugene Onegin,* Jarvi conducting; with Cotrubas, Nucci, Popov, Kopchak, Ciurca. 10/5 at 8: *Les Contes d'Hoffmann,* Rudel conducting; with Bradley, Merritt, I. Jones, Bybee, Lewis, Morris, Velis, Laciura, Macurdy. 10/6 at 1:30: *Lohengrin,*

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Levine conducting; with Tomowa-Sintow, Cornell, Domingo, Nentwig, Ellis, Haugland; at 8:30 (note time): *Rigoletto,* Santi conducting; with Devia, Cappuccilli, Raffanti, Clark, Berberian.

Other

OPERAWORKS—N.Y. debut of a new company, in a repertory season thru 10/13. David Leighton conductor. 10/1, 2, 4, 12 at 8: Crumb's *Ancient Voices of Children, Voice of the Whale,* and *Night of Four Moons;* Genet's *The Maids* (the play). 10/3, 9, 11 at 8: Maxwell Davies's *The Martyrdom of St. Magnus,* with Hilda Harris, David Eisler. 10/5, 8, 10, 13 at 8: Mozart's *Le Nozze di Figaro.* 10/6 at 8:30, a concert with Ciannella, Harris, Vaness, Green, Eisler, Quivar, Castel, Ellis, Alexander, Costa-Greenspon, Casei, Carson, others; Peter Sellars, host. Larry Richardson's Dance Gallery, 242 E. 14th St. (254-4881). $15.

MONTSERRAT CABALLE, soprano/**JOSE CARRERAS,** tenor, with José Collado and the Gala Festival Orchestra. Concert of works from opera, Spanish music, and more. Metropolitan Opera House, 10/7 at 7; $10-$35.

CAVALLERIA RUSTICANA, by Mascagni/***PAGLIACCI,*** by Leoncavallo. Amato Opera, 319 Bowery (228-8200). 10/6, 13 at 7:30; 10/7, 14 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 10/7, *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

REGINA OPERA COMPANY—Italian and French arias and duets, Italian songs, selections from operettas and Broadway musicals. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555). 10/7 at 4; $2.

Dance

Dance Theatre of Harlem
At City Center

THRU OCTOBER 14—$8-$27. 10/2, 6 at 8: *Concerto Barocco, Sylvia Pas de Deux, Mirage, Banda.* 10/3, 9 at 8, 10/14 at 2: *The Four Temperaments, Giselle.* 10/4, 5, 10 at 8, 10/7 at 2 and 7:30: *Songs of Mahler, Fall River Legend, Dougla.* 10/6 at 2, 10/12, 13 at 8: *Manifestations, Voluntaries, Firebird.* 10/11, 13 at 8: *Square Dance, Wingborne, Mirage, Banda.*

Ballet Hispanico of New York
At the Joyce Theater

OCTOBER 2-7—$12.50. 10/2, 7 at 7:30, 10/5 at 8: *Batucada Fantastica, Eight Spanish Dances, Tito on Timbales.* 10/3, 4 at 8: *Espana, Llamada, Danse Creole, Eight Spanish Dances, Batucada Fantastica.* 10/6, 7 at 2: *Espana, Llamada, Danse Creole, Group Portrait of a Lady, Tito on Timbales.* 10/6 at 8: *Batucada Fantastica, Group Portrait of a Lady, Tito on Timbales.*

Other

JANE ALSEN, LAURA DONNELLY, LINDA LOFTIS—Their first collaboration, featuring five premieres. Merce Cunningham Studio, 55 Bethune St. (924-0077). 10/5 at 9, 10/6, 7 at 8. $6.

TIMOTHY BUCKLEY, and the Troublemakers, in "How to Swing a Dog," with music by "Blue" Gene Tyranny. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 10/3-6 at 8, 10/7 at 3. $7.

RICHARD BULL DANCE THEATRE—Bull, with Peentz Dubble and Cynthia Novack, premiere Dubble's *Double Dutch,* with Bull's *Playback* and other works. Warren St. Performance Loft, 46 Warren St. (732-3149). 10/4-6 at 8. $6.

ANN CARLSON AND JACKIE WILFORD—An evening of dance works. Kazuko Hirabayashi Dance Theater, 330 Broome (966-6414). 10/4, 5 at 8. $5.

LOI KALE—Works for solo, duet, and group. BACA's Downtown Cultural Center, 111 Willoughby St., Brooklyn. 10/5 at 8. $5.

REBECCA KELLY DANCE COMPANY—*Hijinks, New Earth,* and three abstract works. Marymount Manhattan Theater, 221 E. 71st St. (431-8489). 10/3 at 8, anniversary benefit, $50-$200. 10/4-6 at 8, $10; 10/7 at 3, $8.

DAVID LANDIS AND DANCERS—*Trio Sonata for 4* and *The Flower of Strabane.* St. Mark's Church-in-the-Bowery, 10th St. and Second Ave. (924-0077). 10/4-7 at 8. $6.

YASUKO NAGAMINE—The spirit of Noh and Kabuki combined with flamenco. Nagamine is accompanied by 60 Buddhist monks, in *Mandara.* Carnegie Hall, 10/3 at 8. $15-$35.

RIVERSIDE DANCE FESTIVAL—10/3, 5 at 8; 10/6, 7 at 2: Limbs Dance Company/New Zealand. 10/4, 6, 7 at 8: Choreo Showcase I—Alice Kaltman, Lisa Levart, Douglas Nielsen. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.

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OTHER EVENTS

Happenings

WALT DISNEY'S WORLD ON ICE—Donald Duck celebrates his 50th birthday, and 1984 Olympic silver-medal ice champ Rosalynn Sumners helps out. We're invited, too: all kinds of new acts in this musical ice show. Madison Square Garden, Seventh Ave. and 33rd St. (564-4400). To 10/7: 10/3, 4, 5, at 7:30 only; 10/6 at 10:30 a.m., 2:30, and 7:30; 10/7 at 1 and 5. $6.50-$10.50; children less at some.

SALES, FAIRS, AND SUCH—Playbills, scores, librettos, stills, fan magazines, posters, scrapbooks, at prices up from 25 cents, will be on the bill-of-fare at the 12th annual Giant Bazaar, benefiting the New York Public Library at Lincoln Center's Performing Arts Research Center. Date is 10/7, 10:30-5, at Amsterdam Ave. and 65th St. A $2 donation is asked, and this year there'll be an enlarged connoisseurs' corner... Foods, crafts, antiques, books, and entertainment will abound at the Irving Place Festival, 14th to 20th Sts., 10/7, 11 a.m.-6. Over 100 booths will hold open house... Jazz, blues, soundtracks, cast and TV albums, all kinds of music, ethnic, and comedy records will be auctioned at a flea market, 10/6 and 7, from 11 a.m. Place is 248 W. 60th St., near Columbus Circle... Hot Dog Day, or Carni-Vol '84, is set for 10/7, noon-5, on the Columbia U. campus, 116th St. and Broadway, to raise funds for student and community volunteer service groups. Music, games, and stunt contests, plus 25-cent hot dogs... Another benefit auction, this one to help the Frederick Douglass Creative Arts Center and the Harlem School of the Arts. Date is 10/7, 1-7, at International House, 500 Riverside Dr., and the Nzingha Society is host. Prints, drawings, exotic vacations, and other services and art will be on the block... 10/8 is the last day of the harvest Octoberfest, at Floyd Bennett Field, Brooklyn; $1... Last-minute reminder: 10/8 is the Columbus Day holiday, and the Parade goes up Fifth Ave. from the 40s, with Sophia Loren in charge and, no doubt, a few politicos to join her. Time is high noon... The Brooklyn Botanic Garden salutes Italy 10/7: films on Venice and Leonardo Da Vinci at 2:15, an operatic program at 3. $2 admission; 50 cents for seniors and children under 12.

TEA PARTIES AND TEA DANCES will be held at the Cooper-Hewitt Museum, 2 E. 91st St. Teas are on 10/1 (British) and 10/15 (Indian), 4 to 6 p.m. Music, an open bar, at the dances, 10/4 and 11, 6-8; sale in the shop of teapots, tea sets, strainers, infusers, other accessories; and, of course, fine blends of tea will be on hand. Tickets are $25 for the dances, $10 for the teas. (860-6868).

BALLROOM DANCING—More than a thousand professional and amateur ballroom dancers from around the world will compete for prizes in the U.S. and World Ballroom Championships at Madison Square Garden's Felt Forum, 10/6, 10/7, 1:30 and 8. Tickets per session, $20, $35; combined daily, $35, $50.

REMEMBER BORIS SPASSKY, the Soviet chess master who lost his world championship title to Bobby Fischer twelve years ago? Spassky will be in town this month, and 10/4 at 7 p.m., he'll drop by the Game Room at 2130 Broadway to take on 25 chess players at a time. His opponents' boards (if still available) go for $40 each; spectators' tickets are $7 (595-0923).

BLESS THE BEASTS—A blessing of domestic animals will be held at the Christ Episcopal Church, Gregory Blvd. and Emerson St., E. Norwalk, Conn., 10/6, noon to 2 (203-866-7442).

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GREENWICH VILLAGE—History walk with Joyce Gold (242-5762). 10/7 at noon, meet under the arch in Washington Square Park, foot of Fifth Ave. $7.

TOURS WITH THE 92ND STREET Y—All require pre-registration (427-6000 ext. 179), cost $8, and are on 10/7 at 11 a.m. "Millionaires' Mile: Fifth Avenue Mansions." Learn about the Whitneys and the Vanderbilts as you see their homes... "Lower East Side Pre-Sukkot Tour"; see where to purchase lulav and esrog... "Jamaica Revived"; explore one of the oldest communities in New York.

BROOKLYN HEIGHTS—Begin this tour with a walk across Brooklyn Bridge. Joseph Hores of Pace U. is the guide (488-1664). 10/7 at 2, meet on steps of Pace, across from City Hall and adjacent to Park Row. $4.

TRINITY CHURCHYARD—Miriam Silverman leads the tour, called "Cast an Eye Ye Passerby, As You Are Now So Once Was I." Broadway at Wall St., 10/4 at 1 (285-0847); $2.

FALL MIGRATORY BIRDS—A morning birdwatching walk. 10/7 at 10, meet at Central Park Loeb Boathouse, N.E. corner of the Lake at 74th St. Free.

BROOKLYN HEIGHTS, starting at the Long Island Historical Society, Pierrepont and Clinton Sts. (624-0890), 10/2 at 12:30. Also, tour the 1880 building of the Historical Society and its exhibitions every Tues. at 12:30. Free.

SANDY HOOK, N.J., with the Shore Walkers of New York (625-1156). 10/7 at 10:30 a.m.; call for directions. $3.

CHINATOWN/LITTLE ITALY—"Ethnic Contrasts," a New York Walk-About (582-3460). 10/7 at 11 and 2, meet on S.W. corner of Broadway and Canal St. $5.

INWOOD HILL PARK—An introductory walk, on human and natural history. 10/7 at 1, meet in the library at 624 W. 207th St. (304-0730); talks in both Spanish and English. $10; must pre-register.

BRIGHTON BEACH K'NISH K'NOSH, with the Hungry Pedalers Gourmet Bicycle Tours (222-2243). 10/7 at 8:15 a.m., meet at the Maine Monument, Columbus Circle (59th St). $8, plus food money for delights along Atlantic Ave.

MUNICIPAL ART SOCIETY—(935-3960). 10/2 at 6 p.m., meet at the Dairy, on the north side of Wollman Rink, Central Park, 65th St., for a visit to Bethesda Fountain and Wollman Rink, restorations in progress. $8.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx (548-7880): 10/7 at 1, meet at Crotona Boathouse (589-0096), for a slide presentation and exploration of the "Herptiles," of the Bronx. 10/7 at 6:30 a.m., meet at the Environmental Center, Section 1, Orchard Beach and watch robins, warblers and Canadian geese fly south for the winter. Bring binoculars... Brooklyn (856-4210): 10/6 at 1, meet at Colonial Rd. and 68th St. for an arboreal tour of Owl's Head Park. 10/6 at 1, meet at the Sea Lion Pool in the Prospect Park Zoo for a tour of the zoo. 10/6 at 1, horseback-ride into history around Prospect Park. Reserve ahead at Cullmitt Stables, 856-4210, $15. 10/7 at 1, meet at the Grand Army Plaza arch to visit animal homes in Prospect Park. 10/7 at 8 a.m., meet at Ave. U and Burnett St. to sight migrating birds taking a rest stop in Marine Park. Take binoculars... Manhattan (397-3091): 10/5 at 1:15, Battery Park lunchtime tour, meet at Castle Clinton. 10/6 at 2, meet at CPW and 100th St. for a weed and tree tour. 10/6 at 1, meet at Tablet Rock. Isham and Seaman Sts., for an Inwood Hill Nature Trail walk. 10/7 at 2, meet at the traffic circle at the southern end of Fort Tryon Park (Margaret Corbin Dr.) for a history of the Hudson River Valley... Queens (699-4204): 10/6 at 5, meet at Vernon Ave. and 41st St. for a stroll in Queenbridge Park at sunset... Staten Island (442-1304): 10/6 at 4:30, meet at Forest Ave. and Silver Lake Pk. Rdwy., for a late afternoon stroll in Silver Lake Park. Families welcome. 10/7 at 1, meet at Clove Lakes Boathouse for "Helicopters and Parachutes: A Look at How Seeds Get Around."

MORNING BIRD WALKS IN CENTRAL PARK—with the American Museum of Natural History (873-1300). Tues. at 7, Thur. at 9, through 10/25. Meet at CPW and 77th St. $4.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 10/6, Pelham Bay, Bronx. $12. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1. $1. 10/3, at 10 a.m.: a "floral" walk amid shrubs, ferns, wildflowers; $1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 10/6, Bear Mountain, N.Y. 10/7, Forest Park, Queens. 10/8, Kissena Park, Queens. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 10/7 at 12:30, meet at SE corner of 45th St. and New Utrecht Ave., Brooklyn, for an ethnic walk from Boro Hall to Bay Ridge (876-6688). $1.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. Next home game: 10/21 at 4, vs. Kansas City.

BEDFORD STUYVESANT RESTORATION CORP.—10K community run on 10/7 at 10. Register at 1368 Fulton St., Brooklyn (636-3369). Thru 10/5, $4; after 10/5, $6.

PRE-SEASON HOCKEY—Rangers vs. Philadelphia Flyers at Madison Square Garden (564-4400), 10/2 at 7:30. $8-$19... Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-4100), 10/3 at 8:05, vs. Philadelphia. 10/7 at 7:05, vs. Buffalo Sabres. $15-$24.

PRE-SEASON BASKETBALL—N.Y. Knickerbockers (563-8000). 10/7 at 7:30, vs. New Jersey, at Meadowlands Arena, E. Rutherford, N.J. $8-$15.

WRESTLING—All-star matches. Madison Square Garden (564-4400). 10/4 at 7:30. $10-$15.

HORSE RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (516-488-6000), thru 10/22. Nine races daily except Tues., post time at 1. $2; clubhouse $5. Featured races: 10/6, Cowdin. 10/7, Athenia Handicap. 10/8, Jamaica Handicap.

Children

PENNY JONES & CO. PUPPETS—"The Circus" and "The Comedian," 10/7 at 11:30 and 1, at Barnes & Noble Bookstore, Fifth Ave. and 18th St. (219-1140). Free.

YORKVILLE LIBRARY—222 East 79th St. (744-5824). Children's films Thurs. at 4, for ages 3 to 8. 10/4: "Madeline," "Charlie Nees a Cloak," "Patrick," and "Housemoving." Weds. at 4: preschool picture book hour (ages 3-4). Tues. at 4: picture book hour for ages 5-7. All free.

STARBLAST, a musical space odyssey. Brooklyn College, Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). 10/8 at 1. $5.

PETER AND THE WOLF, by the Firedrake Repertory Co. Sat. thru 10/27, at 11 and 1:30, at Off Center Theatre, 436 West 18th St. (568-0246). $3.

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OTHER EVENTS

A TOBY SHOW—"Cinderella" story set in 1915 America. Calvary-St. George's Revelations Theatre, at the Ark, 277 Park Ave. So. at 21st St. (475-1216). Sat. thru 11/10 at 2; $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

PUPPETWORKS—Old First Church, Seventh Ave. and Carroll St. (638-5217). Sun. at 2, through Oct. 21, "Carnival of the Animals." $3.50.

ALADDIN AND HIS WONDERFUL LAMP—Musical from the *Arabian Nights,* by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. $3, adults $4.

MICHAEL TAUBENSLAG PRODUCTIONS—Audience participation, music. 10/7: "Cinderella" at 1; "Jack and the Beanstalk" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

PUBLIC LIBRARY PROGRAMS—This is just a sampler; consult local branches for more. Free unless noted. Muhlenberg branch, 209 W. 23rd St.: 10/2 at 10:30, story hour for preschoolers. . . 10/2 at 4, Hudson Park branch, 10 Seventh Ave. So.: "Donkey Skin," for older children. . . Donnell Library Center, 20 W. 53rd St.: films for preschoolers, 10/4 at 2:30. . . Tompkins Sq. branch, 331 E. 10th St.: 10/2, 9 at 3:30, a dance class for children. 10/5, 10/12 at 3:30, sculpture toy making. . . Melrose branch, 910 Morris Ave., 10/4 at 10: Lou the Magnificent, magic show.

PAPAGENO PUPPET THEATER—"Cinderella," at the West Side Y, 5 W. 63rd St. (877-4852). Thru Oct. 27, Sun. at 11 a.m., 1, and 2. $3.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4; $5, adults.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/6 at 1, hold a turtle and watch animals get ready for winter. Free, but reservations required. 10/7 at 2 and 3, the Vasilok Dance Company performs folk dances. Free.

HANSEL AND GRETEL—Arena Players Repertory Co. Children's Theatre. Second Stage, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674). Sat. and Sun. at 1 thru 10/28. $4.

CINDERELLA—Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 10/7, 10/8, 13, 14, at 1 and 3:30 p.m. $4.

PINOCCHIO—by Puppetworks. 10/8 at 11, at Emelin Theatre, Library Lane, Mamaroneck (914-698-0098), $3; $3.50, adults.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Natural Science Center: Tues.-Fri., 2-4; Sat. Sun., 1-4:30. Discovery Room: Sat. Sun., noon- 4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. "Color and Light" —prisms, a shadow wall, performance area. 10/6 at 1:30 and 3, 10/7 at 2, make stained-glass animals and necklaces using colored gels, at parent/child workshop.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5; also 10/8. $1. Exhibit "Soundtracks". . . 10/5 at 1, a "Cozy Afternoon" of storytelling for 3-5-year-olds. . . Parent-child workshops: 10/6 at 1:30, Hauling in the Harvest. 10/7 at 1:30, Building String Sounds. 10/8 at 1:30 and 3, Columbus Day program, Sailors' Caps and Sea Shanties. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Tues.-Sat. 10-5; Sun. 1-5.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free

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RADIO HIGHLIGHTS

Wed., Oct. 3

2:06/WQXR-AM/FM—Don Quichotte Suite, **Telemann**; Piano Sonata in f, **Schubert**.

3:00/WNCN—Macbeth, Op.23, **R. Strauss**; Gaite Parisienne: Valse lent, **Offenbach**; Rapsodie espagnole, **Ravel**.

WNYC—Final Alice, **Del Tredici**.

4:06/WQXR-AM/FM—Violin Cto in F, Op.7, **Leclair**; Piano Sonata #27 in e, Op.90, **Beethoven**; Serenade in D, **Carulli**.

6:00/WNCN—Sonata for Violin & Piano in e, **Mozart**; Sonata for Piano #13 in E-Flat, Op.27, #1, **Beethoven**; Academic Festival Ov, Op.80, **Brahms**.

7:00/WNCN—Anniversary Concert. **Schubert** completes his Fifth Symphony, 10/3/1816. Sym #5 in B-Flat, **Schubert**.

WNYC—Hermit Songs, **Barber**; Eventyr, **Delius**.

7:06/WQXR-AM/FM—Apple Waltzes, **Gould**; Cto in D, **Vivaldi**.

8:00/WNCN—Great Performances. Live from Lincoln Center. New York Philharmonic, conducted by Zubin Mehta. With violinist Pinchas Zuckerman. Viola Cto in G, **Telemann**; Trauermusik, **Hindemith**; Il Sospetto, **Vivaldi**; Violin Cto #1, **Bruch**; Der Ring des Nibelungen (excerpts), **Wagner**. Simulcast with Channel 13.

WNYC—Kammermusik #5, **Hindemith**; The Banshee, **Cowell**.

8:06/WQXR-AM/FM—Stanislaw Skrowaczewski's birthday. Excerpts from The Ruins of Athens, **Beethoven**; Cto for English Horn, **Skrowaczewski**; La Valse, **Ravel**.

10:00/WNYC—Theme & Variations for 4 Percussion Instruments, **Kraft**, Button, **Hancock**.

10:30/WNCN—Carnival of the Animals, **Saint-Saens**.

Thurs., Oct. 4

2:06/WQXR-AM/FM—Clavier Cto #6 in F, **Bach**; Death and Transfiguration, **R. Strauss**.

3:00/WNCN—Sym #5 in c, Op.67, **Beethoven**; Cto Grosso in G, Op.6, #1, **Handel**.

WNYC—Ginette Niveu: the recorded legacy.

4:06/WQXR-AM/FM—Sonata in c for Violin, Cello, & Basso Continuo, **Vivaldi**; Magic Dances from Russlan and Ludmilla, **Glinka**; Waltz from Act I from Swan Lake, **Tchaikovsky**.

6:00/WNCN—Sym #4 in A, Op.90, "Italian," **Mendelssohn**; Tosca. Vissi d'arte, **Puccini**.

7:00/WNYC—Suite from "Three-Cornered Hat," **Falla**; 15 Hungarian Peasant Songs, **Bartok**; Sym #59 in A, "Fire," **Haydn**.

7:06/WQXR-AM/FM—The Empire Brass Quintet, live from the WQXR concert theater.

8:00/WNCN—Sym #9 in e, Op.95, "New World," **Dvorak**.

WNYC—Santa Fe Chamber Festival. Sonata in A, **Mozart**; Trio Sonata in G, **Handel**; Sonata in g for Violin & Continuo, Op.1, #10 "Didone abbandonata," **Tartini**.

8:06/WQXR-AM/FM—Flute Cto in D, Op.283, **Reinecke**; Burchfield Gallery, **Gould**.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. With the Vienna Philharmonic Orchestra, conducted by Leonard Bernstein.Sym #2 in D, Op.73, **Brahms**.

10:00/WNYC—Premeditation for Clarinet & Guitar, **Kupferman**.

11:00/WNCN—Qt #8 in e, Op.59, #2, "Rasoumovsky," **Beethoven**; Fantasiestucke, Op.12, #2-5, **Schumann**.

Fri., Oct. 5

2:06/WQXR-AM/FM—Suite #1 from Romeo and Juliet, **Prokofiev**.

3:00/WNCN—Till Eulenspiegel, Op.28, **R. Strauss**; Brandenburg Cto #4 in G, **Bach**; Sea Songs, **Vaughan Williams**.

WNYC—Come Creator Spirit, **Yardumian**.

4:06/WQXR-AM/FM—Classical Sym, **Prokofiev**; Duo for Violin & Viola in G, **Hoffmeister**; Mazurka #19 in b, Op.30, **Chopin**.

5:00/WNCN—Sinfonia Concertante in E-Flat, **Mozart**; Swan Lake, Op.20: ActII, Pas d'action, **Tchaikovsky**.

7:00/WNCN—Anniversary Concert.

7:06/WQXR-AM/FM—12 Valses Nobles, **Schubert**; Excerpts from La Boutique Fantasque, **Rossini**; Cto for Violin & Oboe, **Bach**.

8:00/WNCN—Sym #41 in C, "Jupiter,"**Mozart**; Cacilie, **R. Strauss**.

8:06/WQXR-AM/FM—Piano Cto #1 in d, **Brahms**.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With violinist Eugene Fodor, the New York Choral Society. Sym #40 in g, **Mozart**.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor. With pianist Andre-Michel Schub. Piano Cto #3 in c, Op.37, **Beethoven**; Sym #5 in B-Flat, **Bruckner**.

10:00/WNYC—Pacific Overtures, excerpts, **Sondheim**

11:00/WNCN—Qt in E-Flat, Op.76, #6, **Haydn**; Sonata for Violin & Piano #5 in F, Op.24, "Spring," **Beethoven**.

Sat., Oct. 6

10:00 a.m/WNCN—Sonata for Piano #32 in c, Op.111, **Beethoven**; Sonata for 2 Violins & Continuo, Op.5, #4, **Handel**.

WNYC—Kol Nidrei, Op.47, **Bloch**.

10:06 a.m./WQXR-AM/FM—Banchetto Musicale, **Schein**; Variations on a Rococo Theme, **Tchaikovsky**; Organ Cto #5 in F, Op.4, **Handel**.

12:00/WNYC—Library of Congress Chamber Music Series. Sonata for Violin & Piano, Op.12, #2, **Beethoven**; Duo for Violin & Piano, **Schurmann**.

12:06/WQXR-AM/FM—Cto Grosso in B-Flat, Op.3, **Handel**.

1:00/WNCN—Tales from the Vienna Woods, Op.325, **J. Strauss Jr.**; Sonata for Piano in b, **Liszt**.

2:06/WQXR-AM/FM—Saturday Afternoon at the Opera. Cavalleria Rusticana, **Mascagni** (Scotto, Domingo, Elvira, National Phil/Levine).

3:00/WNCN—Cto for Piano in G, **Ravel**; Fantasia para un Gentilhombre, **Rodrigo**.

4:06/WQXR-AM/FM—Music Mountain Series. Manhattan String Quartet. Qnt for Piano & Strings, **Newman**; Qt in D, Op.2, **Haydn**; Qt in e, #1, **Smetana**.

5:00/WNCN—La Gazza ladra: Ov, **Rossini**; La Valse, **Ravel**; Matinees musicales, Op.24, **Britten**.

6:06/WQXR-AM/FM—Brandenburg Cto #2 in F, **Bach**; Sonata #6 in A for Violin & Guitar, **Paganini**, Serenade in D, **Mozart**.

7:00/WNCN—Anniversary Concert.

8:00/WNCN—Cto for Piano #22 in E-Flat, **Mozart**; Messiah: Comfort ye my people; Ev'ry valley shall be exalted; And the glory of the Lord, **Handel**.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 American Opera Auditions.

WNCN—Saturday Night Opera. The Marriage of Figaro, **Mozart** (Te Kanawa, Popp, Von Stade, Allen, Ramey, Moll, Tear, London Opera Chorus, London Phil/Solti).

9:06/WQXR-AM/FM—The Cleveland Orchestra. Franz Allers, conductor. Polonaise from Suite #3 in G, Op.55, **Tchaikovsky**.

9:30/WKCR—Saturday Night at the Opera. Carmen, **Bizet** (Besanzoni, Pauli/Sabajno).

Sun., Oct. 7

10:00 a.m./WNCN—Holberg Suite, Op.40, **Grieg**; Cosi fan tutte: Come scoglio, **Mozart**; Tragic Ov, Op.81, **Brahms**.

WNYC—Sonatas, **Scarlatti**; Piano Cto #18, **Mozart**; Etudes, **Hummel**.

11:00 a.m./WNCN—Taras Bulba, **Janacek**; Cto for Recorder & Flute, **Telemann**; Manon Lescaut: In quelle trine morbide, **Puccini**.

12:00/WNYC—Mostly Mozart Festival. The American String Quartet. Piano Qt in B-flat, Op.8, **Weber**; Clarinet Qnt in A, **Mozart**.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. Cto for Orch (American premiere), **McCabe**; Sea Pictures, Op.37, **Elgar**.

3:06/WQXR-AM/FM—New York Philharmonic. Kurt Sanderling, conductor. With violinist Young-Uck Kim. Prelude from Khovantchina, **Mussorgsky**; Cto #2 for Violin & Orch, Op.61, **Szymanowski**.

4:00/WNCN—Nocturnes, **Debussy**; Ballade in B, Op.10, #4, **Brahms**; A Midsummer Night's Dream: Dance of the Clowns; Finale, **Mendelssohn**.

6:00/WNYC—Baroque and Beyond. French Music in the Age of Louis XV Premier Concert, from "Concerts Royeaux," **Couperin**, Allemande & Courante in A, from Nouvelles Suites de Pieces de Clavecin, **Rameau**.

7:00/WNCN—Anniversary Concert.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. Ov, Rosamunde, **Schubert**; Four Last Songs, **Strauss**; Symphonie fantastique, Op.14, **Berlioz**.

8:06/WQXR-AM/FM—Delta Opera House. La Gazza Ladra, **Rossini** (Pizzo, Bottazzo, Rinaldi, Romero, Royal Phil Orch/Zedda).

10:00/WNYC—Dream, **Cage**.

Mon., Oct. 8

2:06/WQXR-AM/FM—Suite #4 in D, **Bach**; Piano Cto #2 in g, **Saint-Saens**.

3:00/WNCN—North Sea Pictures Waltz, Op.390, **J. Strauss Jr.**; Sym #38 in D, "Prague," **Mozart**; Jeux d'eau, **Ravel**

WNYC—The People United Will Never Be Defeated, **Rzewski**.

4:06/WQXR-AM/FM—Horn Cto #11 in E, **Punto**; Ov from Oberto, **Verdi**; Variations on an Austrian Theme in C, **Beethoven**.

5:00/WNCN—Roman Carnival Ov, Op.9, **Berlioz**; Iberia, Book 2: Triana, **Albeniz**; Sonata for Violin in g, Op.5, #6, **Vivaldi**

7:00/WNCN—Anniversary Concert. Heinrich **Schutz**. Small Sacred Concerti; Passion According to St. Luke.

WNYC—Violin Sonata in F, Op.1, #2, **Handel**; Horowitz plays **Scarlatti**.

7:06/WQXR-AM/FM—Cto in D for 2 Violins & Orch, **Bach**; Barcarolle in F-Sharp, Op.60, **Chopin**; Waltz from Eugene Onegin, **Tchaikovsky**.

8:00/WNCN—Cto for Trumpet in E-Flat, **Haydn**; Cto for Oboe in c, **A. Marcello**; Cto Grosso in F, Op.6, #12, **Corelli**; Cto for Harpsichord & Strings in E, **Vivaldi**.

WNYC—**Bach/Handel/Scarlatti** Tercentary: Madeira Bach Festival. The Magnificat and Cantatas.

8:06/WQXR-AM/FM—The Firebird, **Stravinsky**.

9:00/WNCN—Great Concerts from the Y. Elly Ameling, soprano, and Rudolph Jansen, pianist Lieder by **Schumann** and **Brahms**. Recorded at the 92nd St. Y

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Christoph Eschenbach, conductor. With pianist Justus Frantz. Sym #6 in g, Op.6, **J.C. Bach**; Piano Cto #1 in C, Op.15, **Beethoven**; Sym #3 in D, **Schubert**.

10:00/WNYC—Violin Sonata in a, **Enesco**.

11:00/WNCN—Sonata for Piano #1 in f, Op.2, #1, **Beethoven**; Sonata for Violin & Piano #2 in d, Op.121, **Schumann**.

Tues., Oct. 9

2:06/WQXR-AM/FM—Liebeslieder Waltzes, Op.52, **Brahms**; Cto a quattro #6, **Locatelli**.

3:00/WNCN—Variations on "I Got Rhythm," **Gershwin**; Cto for Bassoon in B-Flat, "La Notte," **Vivaldi**; Miroirs: Alborada del gracioso, **Ravel**.

WNYC—**Partch** and **Varese**: two American originals.

4:06/WQXR-AM/FM—Cto in c for 2 Harpsichords & Strings, **Bach**; Polonaise #5 in a-sharp, Op.44, **Chopin**; Six Country Dances, **Mozart**.

5:00/WNCN—Sonata for Violin & Guitar in e, Op.3, #6, **Paganini**; Sym #41 in C, "Jupiter," **Mozart**.

7:00/WNCN—Anniversary Concert. Camille Saint-Saens. Ascanio: Adagio & Variations; Caprice on Danish and Russian Airs; Morceau de Concert for Horn & Piano, Op.94.

WNYC—Variations on a Free Theme for Wind Qnt, **Bozza**; Stars and Stripes, **Kay-Sousa**.

7:06/WQXR-AM/FM—Cto in C for Recorder & Strings, **Telemann**; Serenade for Strings in C, **Offenbach**.

8:00/WNCN—Jerry Hadley, tenor. Live from the WNCN Performance Studio.

WNYC—3 Orchestral Preludes from Palestrina, **Pfitzner**.

8:06/WQXR-AM/FM—Camille Saint-Saens's birthday. Violin Cto #1 in a; Sym #3 in c.

9:00/WNCN—Sonata in A, **D. Scarlatti**; La Cetra: Cto Grosso #2 in E, **A. Marcello**.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. With flutist Murray Panitz. Cto in a for Strings, **Vivaldi**

10:00/WNYC—Misterioso, **Monk**

11:00/WNCN—Sonata for Violin & Continuo in A, Op.5, #9, **Corelli**; Sonata for Piano #2 in A, **Beethoven**; Partita #5 in e, **Telemann**.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Oct. 3-5 and 8-9

❷ WCBS 212-975-4321
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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Wed–Fri/Civic Programming
Mon/MDTV: Your Profession
Tue/Carrascolendas
🅢 Fri/The Secret of the Golden Dragon
Tue/Electric Grandmother

6:15
🅗 Movie: Gizmo!

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Thu/**Movie:** I Go Pogo
Fri/National Geographic Special: Sands of Nambi
Mon/Robbers, Rooftops and Witches
🅢 Mon/Righteous Apples

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
🅗 Tue/Electric Grandmother
🅢 Thu/Island of Nevawuz
Mon/The Mine and the Minotaur
Tue/Faerie Tale Theatre (cc)

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
🅗 Wed/Fraggle Rock
Fri/The Halloween That Almost Wasn't
Mon/**Movie:** Jimmy the Kid
🅢 Wed/Righteous Apples

8:00
❺ Woody Woodpecker
❾ New Jersey People
⓫ Superfriends
🅗 Wed/ **Movie:** Krull
Thu/**Movie:** The Chosen
Fri/**Movie:** Eddie Macon's Run
Tue/**Movie:** Blue Skies Again
🅢 Wed/Crosby, Stills & Nash in Concert
Thu, Tue/**Movie:** Hercules (cc)
Fri/**Movie:** Eddie Macon's Run
Mon/**Movie:** The Golden Seal

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Tom and Jerry

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
🅗 Mon/The Nightmare of Cocaine
🅦 Wed/**Movie:** Enigma
Thu/**Movie:** Time Stands Still
Fri/**Movie:** Star Chamber
Mon/**Movie:** Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean
Tue/**Movie:** Mastermind

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley
🅗 Fri/Coming Attractions
Tue/Not *Necessarily* the News

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Wed–Fri/Mork & Mindy
Mon, Tue/Fish
🅗 Wed/**Movie:** Space Raiders
Thu/**Movie:** French Postcards
Fri, Tue/Willie Nelson and Family
Mon/**Movie:** The Chosen
🅢 Wed/**Movie:** *All Fall Down*
Thu, Tue/**Movie:** Escape From East Berlin
Fri/**Movie:** Cry Terror
Mon/The Tall Target

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Wed–Fri/Celebrity Family Feud
Mon, Tue/Trivia Trap
❾ Partridge Family
🅦 Public Affairs

11:30
❹ Scrabble
❼ Wed–Fri/Loving
Mon, Tue/Family Feud
❾ Bewitched
⓫ Best Talk in Town (except Mon)
Mon/**Special:** Pulaski Day Parade
🅗 Wed/Crystal Gayle in Concert
Thu/Video Jukebox
Fri/**Movie:** The Golden Seal
Tue/"And If I'm Elected . . ." II
🅢 Mon/**Movie:** Table for Five

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Wed–Fri/Family Feud
Mon, Tue/Ryan's Hope
❾ ⓫ News
🅗 Thu/**Movie:** Foolin' Around
Mon/**Movie:** The Promise
Tue/**Movie:** Hooper
🅢 Wed/**Movie:** Prisoners of the Lost Universe
Thu/**Movie:** Twilight Zone: The Movie
Fri/**Movie:** Young Frankenstein
Tue/**Movie:** Oklahoma!
🅦 Wed/**Movie:** The Personals
Thu/**Movie:** Say Amen, Somebody
Fri/**Movie:** Honky Tonk Man
Mon/**Movie:** One Man
Tue/**Movie:** Night in Casablanca

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Wed–Fri/Ryan's Hope
Mon, Tue/Loving
⓫ Wed/**Movie:** We're No Angels (1955). Humphrey Bogart, Aldo Ray.
Thu/**Movie:** Mutiny on the Bounty (1962). Marlon Brando, Trevor Howard. (Part 1).
Fri/**Movie:** Mutiny on the Bounty (1962). Marlon Brando, Trevor Howard. (Part 2).
Mon/**Special:** Columbus Day Parade. Grand Marshal Sophia Loren leads New York's 34th annual salute.
Tue/**Movie:** The Fighting Kentuckian (1949). John Wayne, Vera Ralston.
🅗 Wed/Coming *Attractions*

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
🅗 Wed/**Movie:** Last Plane Out
Fri/**Movie:** Still of the Night

1:30
❷ As the World Turns
🅦 Wed/**Movie:** *League of Gentlemen*
Tue/**Movie:** Still of the Night

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Joker's Wild
🅗 Thu/Best Legs in the Eighth Grade
Mon/**Movie:** Eddie Macon's Run
Tue/Remember When
🅢 Wed/**Movie:** Table for Five
Thu/**Movie:** Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean
Fri/**Movie:** Eddie Macon's Run
Mon/**Movie:** Ambush
🅦 Thu/**Movie:** Kentucky Fried Movie
Mon/**Movie:** Betrayal

2:15
❺ Popeye

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Wed-Fri/Jetsons
Tue/Battle of the Planets
🅗 Fri/**Movie:** Jimmy the Kid
🅢 Tue/**Movie:** Let's Spend the Night Together
🅦 Fri/**Movie:** Groove Tube

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
🅗 Wed/**Movie:** Krull
Thu/**Movie:** I Go Pogo
Tue/**Movie:** Blue Skies Again
🅦 Tue/**Movie:** Devils Brother

3:30
❺ Woody Woodpecker and Bugs Bunny
❾ Newlywed Game
⓫ Heathcliff
🅗 Mon/The Nightmare of Cocaine
🅢 Mon/Righteous Apples
🅦 Wed/**Movie:** Mastermind
Thu/**Movie:** Magical Mystery Tour

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Wed/**Movie:** The Other Man (1970). Roy Thinnes, Joan Hackett.
Thu/**Movie:** Two-Faced Woman (1941). Greta Garbo, Melvyn Douglas.
Fri/**Movie:** Imitation of Life (1959). Lana Turner, John Gavin.
Mon/**Movie:** A Real American Hero (1978). Brian Dennehy, Forrest Tucker.
Tue/**Movie:** The Bandits (1978). Robert Conrad, Jan-Michael Vincent.
⓫ Voltron
⓭ Sesame Street
🅗 Fri/Fraggle Rock
🅢 Wed, Fri/Righteous Apples
Thu/Thunderbirds 2086
Mon/Runaway Island
Tue/Electric Grandmother
🅦 Fri/Richard Brown
Mon/**Movie:** An Officer and a Gentleman

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ New York Style
⓫ Happy Days
🅗 Thu/Robbers, Rooftops and Witches
Fri/National Geographic Special: Sands of Namib
Mon/David Copperfield
Tue/Electric Grandmother
🅢 Wed/Tale of Two Cities
Fri/Secret of the Golden Dragon
🅦 Thu/**Movie:** Mondo Cane
Fri/**Movie:** Twilight Time
Tue/**Movie:** Lost Horizon

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
🅗 Wed/Fraggle Rock
🅢 Tue/Island of Nevawuz

5:05
🅦 Wed/**Movie:** The Last Unicorn

5:30
⓭ Reading Rainbow
🅗 Wed/**Movie:** Gizmo!
Thu/We Think the World Is Round
Fri/**Movie:** Eddie Macon's Run
Tue/**Movie:** Oklahoma!
🅢 Thu/**Movie:** Hercules (cc)

Evening, Oct. 3-5 and 8-9

Wed., Oct. 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
🅢 Crosby, Stills & Nash in Concert

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
🅗 Crystal Gayle in Concert

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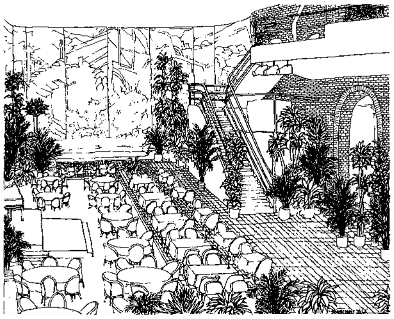

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W **Movie:** American Pop

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 New Tech Times

8:00
2 Charles in Charge (Premiere)
4 Highway to Heaven
5 Rituals
7 **Baseball:** American League Championship Series: Game 2
9 News Nine: Prime Time
11 **Movie:** Mother, Jugs and Speed (1976). Raquel Welch, Bill Cosby.
13 Great Perfomances: Zubin Mehta and the New York Philharmonic With Pinchas Zukerman (Stereo simulcast over WNCN-FM)
21 All Creatures Great and Small
31 The Constitution: That Delicate Balance
H **Movie:** Space Raiders
N **Movie:** La Truite
S **Movie:** Prisoners of the Lost Universe

8:30
5 P.M. Magazine
9 **Movie:** Morituri (1965). Marlon Brando, Yul Brynner.

9:00
2 **Movie:** He's Not Your Son (1984). Donna Mills, Ken Howard. The lives of two happy couples are shattered by the realization that their babies were mixed up at birth.
4 Facts of Life
5 Merv Griffin
21 To the Manor Born
31 Caribbean Special
W **Movie:** Enigma

9:30
4 It's Your Move
21 Bless Me Father
H Coming Attractions

10:00
4 St. Elsewhere
5 11 News
21 Good Neighbors
31 Television News Photography: The 1983 NPPA Awards
H **Movie:** Private School
N **Movie:** The Draughtsman's Contract
S **Movie:** Aphrodite

10:30
11 News
13 Museum Without Walls: Henry Moore in New York City
21 Hitchhiker's Guide to the Galaxy, Part 3

11:00
2 4 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 Good Neighbors
21 Tony Brown's Journal
W **Movie:** Grand Illusion

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 News
9 Burns and Allen
11 Honeymooners
13 MacNeil/Lehrer Newshour
21 Latenight America
H **Movie:** North Dallas Forty

S **Movie:** Table for Five

12 **MIDNIGHT**
7 Nightline
9 Hawaii Five-O
11 Star Trek
N **Movie:** Fitzcarraldo

12:30
2 **Movie:** The Kid From Left Field (1979). Dan Dailey, Gary Coleman.
4 David Letterman
5 Starsky and Hutch
7 Eye On Hollywood

12:45
W **Movie:** Purely Physical

1:00
7 Entertainment Tonight
9 The Saint
11 Twilight Zone

1:30
4 Jeopardy
5 Hogan's Heroes
7 **Movie:** The McCullochs (1975). Forrest Tucker.
11 News

1:35
H **Movie:** Last Plane Out
S **Movie:** I Love You

2:00
2 News
4 Sally Jessy Raphael
5 **Movie:** Ensign Pulver (1964). Robert Walker.
9 Joe Franklin
11 Christian Children's Fund

2:15
W **Movie:** Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean

2:30
4 Mary Tyler Moore
11 Space: 1999

3:00
4 Mary Tyler Moore
9 **Movie:** I Accuse (1958). Jose Ferrer.

3:15
H **Movie:** Cujo
S Crosby, Stills & Nash in Concert

3:30
4 Mary Tyler Moore
11 Kung Fu

4:00
4 Here's Lucy

4:08
5 CMESat

4:30
4 Here's Lucy
11 Biography

4:38
5 CMESat

4:50
H Coming Attractions

5:00
4 More Real People
9 News
11 Life of Riley

5:15
S A Tale of Two Cities

5:25
H Crystal Gayle in Concert

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Oct. 4

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Bits, Bytes and Buzzwords
H **Movie:** The Chosen

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment
W News

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 European Journal
W **Movie:** Say Amen, Somebody

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Motorweek
S An Occurance at Owl Creek Bridge

8:00
2 Magnum, P.I.
4 The Cosby Show
5 Rituals
7 **Baseball:** National League Championship Series: Game 3
9 News Nine: Prime Time
11 **Movie:** Come Back, Charleston Blue (1972). Raymond St. Jacques, Godfrey Cambridge.
13 A Day in the Country
21 Long Island Week
31 Civilization: Heritage and the Jews
H Inside the NFL
N **Movie:** Angi Vera
S **Movie:** Twilight Zone: The Movie

8:30
4 Family Ties
5 P.M. Magazine
9 **Movie:** Topaz (1969). John Forsythe, Frederick Stafford.
21 State of the Arts

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: Sergeant Cribb (cc)
21 Vietnam: A Television History, Part 13 (cc)
31 On Television: The Violence Factor
H **Movie:** Under Fire (cc)
W **Movie:** An Officer and a Gentleman

9:30
4 Night Court

10:00
4 Hill Street Blues
5 11 News
13 The Story of Chaim Rumkowski and the Jews of Lodz
21 Long Island Speak-Out
31 Tony Brown's Journal
N **Movie:** The Shop on Main Street
S Brothers (cc)

10:30
11 News
31 American Black Forum
S Steambath

11:00
2 4 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Long Island Week
S **Movie:** Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean

11:15
W **Movie:** Puss 'n' Boots

11:30
2 Newhart
4 Tonight
5 Charlie's Angels
7 News
9 Burns and Allen
11 Honeymooners
21 Latenight America
H Best Legs in the Eighth Grade

12 **MIDNIGHT**
2 **Movie:** When She Was Bad (1979). Cheryl Ladd.
7 Nightline
9 Racing From Roosevelt
11 Star Trek
13 Masterpiece Theatre: Private Schulz (cc)

12:15
N **Movie:** Les Biches

12:30
4 David Letterman
5 Starsky and Hutch
7 Eye On Hollywood
9 Jackie Gleason
H **Movie:** Foolin' Around
W **Movie:** For Your Love Only

1:00
7 Entertainment Tonight
9 The Saint
11 Twilight Zone
S **Movie:** Hercules (cc)

1:30
4 Jeopardy
5 Hogan's Heroes
7 **Movie:** Made for Each Other (1939). Carole Lombard, James Stewart.
11 News

2:00
2 News
4 Sally Jessy Raphael
5 **Movie:** Portrait of a Mobster (1961). Vic Morrow, Leslie Parrish.
9 Joe Franklin
11 Space: 1999

2:15
H Joe Piscopo Special
W **Movie:** Mondo Cane

2:30
4 Mary Tyler Moore

2:45
S **Movie:** Confessions of a Driving Instructor

3:00
4 Mary Tyler Moore
9 **Movie:** Johnny Eager (1942). Robert Taylor.
11 Kung Fu

3:15
H **Movie:** The Final Option

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography
S Steambath

5:00
4 More Real People
9 News
11 Life of Riley
S Brothers (cc)

5:25
🅗 Best Legs in the Eighth Grade

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Oct. 5

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Victory Garden

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall City Comment
🅢 Young at Heart Comedians Special
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
🅗 Inside the NFL
🅦 **Movie:** Exposed

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
❷ Dukes of Hazzard
❹ **Special:** Hollywood Stars' Screen Tests
❺ Rituals
❼ **Baseball:** Amerian League Championship Series: Game 3
❾ News Nine: Prime Time
⓫ **Movie:** Freebie and the Bean (1974). James Caan, Alan Arkin.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: Private Schultz
🅗 **Movie:** The Golden Seal
🅝 **Movie:** Napoleon
🅢 **Movie:** Young Frankenstein

8:30
❺ P.M. Magazine
❾ **Movie:** The Fortune Cookie (1966). Jack Lemmon, Walter Matthau.
⓭ Wall $treet Week With Louis Rukeyser

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
⓭ Great Performances: Dance in America: Baryshnikov by Tharp With the American Ballet Theatre
㉑ **Movie:** The Scarlet Pimpernel (1935). Leslie Howard, Merle Oberon.
㉛ Making of Mankind
🅦 **Movie:** Star Chamber

9:30
🅗 Coming Attractions

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
⓭ Bhutan: A Strange Survival
㉛ Sound Festival: Jose Feliciano With Frontera
🅗 **Movie:** Sakharov (cc)
🅢 Best of Rock of the '80s

10:30
⓫ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd Couple
⓭ **Movie:** The Dead of Night (1946). Michael Redgrave, Googie Withers.
㉑ Long Island Week
🅦 Leonard Report

11:30
❷ **Movie:** The Wiz (1978). Diana Ross, Michael Jackson.
❹ Tonight
❺ Charlie's Angels
❼ News
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 Montreux International Rock Festival
🅦 Electric Blue

12 MIDNIGHT
❼ Nightline
❾ Top 40 Videos
⓫ Star Trek
🅝 **Movie:** Bye Bye Brazil

12:05
🅗 **Movie:** Still of the Night

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ ABC Rocks
🅦 **Movie:** Night in Casablanca

1:00
❼ New York Hot Tracks
❾ The Saint
⓫ Twilight Zone
🅢 **Movie:** Let's Spend the Night Together

1:30
❺ America's Top Ten
⓫ News

1:40
🅗 **Movie:** Cujo

2:00
❹ Jeopardy
❺ **Movie:** Kronos (1957). Jeff Morrow.
❾ Joe Franklin
⓫ Solid Gold
🅦 **Movie:** Honky Tonk Man

2:10
❷ Music Magazine

2:30
❹ Sally Jessy Raphael
❼ Entertainment Tonight

2:35
🅢 **Movie:** The Stud

2:40
❷ **Movie:** Sorority Kill (1973). Nicholas Hammond.

3:00
❹ Music City USA
❼ **Movie:** Guide for the Married Man (1967). Walter Matthau.
❾ **Movie:** Killer McCoy (1947). Mickey Rooney.
⓫ Kung Fu

3:15
🅗 Inside the NFL

3:30
❹ Mary Tyler Moore
❺ **Movie:** Tobor the Great (1954). Charles Drake.

3:57
❷ **Movie:** Battle at Gannon's Bridge (1970). Darren McGavin.

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:10
🅢 Young at Heart Comedians Special

4:15
🅗 **Movie:** Eddie Macon's Run

4:30
❹ Mary Tyler Moore
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Insight

5:30
❷ Newsmakers
❹ Here's Lucy
❾ **Movie:** Men of the Fighting Lady (1954). Van Johnson, Walter Pidgeon.
⓫ News
🅢 Righteous Apples

5:50
🅗 Coming Attractions

Mon., Oct. 8

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
🅗 **Movie:** Jimmy the Kid
🅢 **Movie:** Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Rod and Reel
㉛ News From City Hall City Comment
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ *Doctor Who*
㉛ Y.E.S., Inc.
🅦 **Movie:** Monsignor

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King (Season Premiere)
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News Nine: Prime Time
⓫ **Movie:** The Swarm (1978). Michael Caine, Katharine Ross.
⓭ Wonderworks (cc)
㉑ Undersea World of Jacques Cousteau
㉛ A Walk Through the 20th Century With Bill Moyers
🅗 **Movie:** The Chosen
🅝 **Movie:** La Truite
🅢 **Movie:** The Golden Seal

8:30
❺ P.M. Magazine
❾ **Movie:** Lust for Life (1956). Kirk Douglas, Anthony Quinn. Oscar-winning biography of Vincent Van Gogh.

9:00
❷ Kate & Allie
❹ **Movie:** Burning Bed (1984). Farrah Fawcett, Paul LeMat. Criminal trial of a woman accused of murdering her husband after withstanding years of brutal beatings.
❺ Merv Griffin
❼ **Football:** Giants vs. San Francisco 49ers (cc)
⓭ Heritage: Civilization and the Jews (cc)
㉑ Nature of Things
㉛ America Works

9:30
❷ **Special:** Country Music Association Awards
㉛ Looking East
🅦 **Movie:** Losin' It

10:00
❺ ⓫ News
⓭ Women's Lives
㉑ Three Generations of the Blues
㉛ German Professional Soccer
🅗 **Movie:** The Promise
🅝 **Movie:** Fitzcarraldo
🅢 **Movie:** Table for Five

10:30
⓫ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ The Greatest Lakes

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅦 **Movie:** Ring of Desire

11:40
🅗 **Movie:** Under Fire (cc)

12 MIDNIGHT
❼ News
❾ Hawaii Five-O
⓫ Star Trek
⓭ Butterflies
🅝 **Movie:** The Draughtsman's Contract

12:05
🅢 **Movie:** I Love You

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** Magical Mystery Tour

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** The Deadly Tower (1975). Kurt Russell, John Forsythe.
⓫ News

SOLUTIONS TO LAST WEEK'S PUZZLES

■	B	R	I	S	T	O	L	F	A	S	H	I	O	N
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1:45
Ⓢ **Movie: Mandingo**

1:55
Ⓗ **Movie: Eddie Macon's Run**

2:00
② News
④ Sally Jessy Raphael
⑤ Rat Patrol
⑨ Joe Franklin
⑪ Christian Children's Fund
Ⓦ **Movie: Enigma**

2:30
④ Mary Tyler Moore
⑤ Best of Midday
⑪ Emergency!

3:00
④ Mary Tyler Moore
⑨ **Movie: Carry on Cleo** (1965). Amanda Barrie.

3:30
④ Mary Tyler Moore
⑤ Off the Set
⑪ Kung Fu
Ⓗ The Nightmare of Cocaine

4:00
④ Here's Lucy
Ⓢ **Movie: Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean**

4:30
④ Here's Lucy
⑪ Biography
Ⓗ **Movie: Gizmo!**

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Oct. 9

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Antiques and Americana
Ⓢ **Movie: The Secret Life of Walter Mitty**

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie: Night in Casablanca**

7:30
② **Special: The Men Who Made It Happen**
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
② AfterMASH
④ **Baseball: 1984 World Series: Game 1**
⑤ Rituals
⑦ Foul-Ups, Bleeps and Blunders (cc)
⑨ News Nine: Prime Time
⑪ **Movie: Fire! (1977).** Ernest Borgnine, Vera Miles.
⑬ Frontline (cc)
㉑ The Pallisers
㉛ Voyage of the Mimi
Ⓗ Willie Nelson and Family
Ⓝ **Movie: Napoleon**
Ⓢ Faerie Tale Theatre (cc)

8:30
② E/R
⑤ P.M. Magazine
⑦ Three's a Crowd (cc)
⑨ **Movie: Deadfall (1968).** Michael Caine, Giovanna Ralli.
㉛ Great Performances: Zubin Mehta
Ⓦ **Movie: The Groove Tube**

9:00
② **Movie: Scorned and Swindled (1984).** Tuesday Weld, Keith Carradine. Drama based on the tireless efforts of a woman to find the man who lured her into marriage and then robbed her.
⑤ Merv Griffin
⑦ Paper Dolls (cc)
㉑ Masterpiece Theatre: Private Schulz (cc)
Ⓢ **Movie: Let's Spend the Night Together**

9:30
Ⓗ "And If I'm Elected . . ." II

10:00
⑤ ⑪ News
⑦ Jessie
⑬ The Constitution: That Delicate Balance (cc)
㉑ Dixieland Jazz From New Orleans
Ⓗ **Movie: Hooper**
Ⓦ **Movie: Mondo Cane**

10:30
⑪ News
Ⓢ Best of Bizarre (cc)

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers Show
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ International Edition
Ⓢ Brothers (cc)

11:30
② News From the Campaign Trail
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓢ Steambath

11:45
Ⓗ Not *Necessarily* the News

12 **MIDNIGHT**
② Fall Guy
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ To the Manor Born
Ⓢ **Movie: Hercules (cc)**
Ⓝ **Movie: Le Boucher**
Ⓦ **Movie: Divine Obsession**

12:15
Ⓗ Joe Piscopo Special

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight

1:00
② Columbo
⑦ **Movie: Fathom (1967).** Tony Franciosa, Raquel Welch.
⑨ The Saint
⑪ Twilight Zone

1:20
Ⓗ **Movie: Hanna K.**

1:30
④ Jeopardy
⑤ Hogan's Heroes
⑪ News
Ⓦ **Movie: Kentucky Fried Movie**

1:45
Ⓢ **Movie: The Stud**

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie: Barbary Coast** (1975). William Shatner.
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie: Quackser Fortune Has a Cousin in the Bronx (1971).** Gene Wilder, Margot Kidder.
⑪ Kung Fu
Ⓦ **Movie: The Groove Tube**

3:15
Ⓗ **Movie: Blue Skies Again**

3:25
Ⓢ **Movie: The Secret Life of Walter Mitty**

3:30
④ Mary Tyler Moore

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:05
⑤ Surgsat

4:30
④ Here's Lucy
⑪ Biography

4:35
⑤ Eyesat

4:50
Ⓗ Willie Nelson and Family

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Weekend, Oct. 6-7

Sat., Oct. 6

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern for Living
⑪ Wall Street Journal Report
Ⓢ **Movie: Prisoners of the Lost Universe**

6:30
④ Sonrisa
⑤ Insight
⑪ Wild Kingdom
Ⓗ Remember When

7:00
② Kidsworld
④ Vegetable Soup
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Tom and Jerry

7:30
② Captain Kangaroo
④ Kidalittles
⑤ Wonderama
⑦ Little Prince
⑨ Newark and Reality
⑪ Return to the Planet of the Apes
⑬ MacNeil/Lehrer Newshour
Ⓗ Fraggle Rock

8:00
② Shirt Tales
④ Snorks
⑤ Movin' On
⑦ Puppy's Great Adventures
⑨ Christopher Closeup
⑪ Battle of the Planets
Ⓗ **Movie: Blue Skies Again**
Ⓢ **Movie: Reunion in Vienna**

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends: The Legendary Super Powers
⑨ Meet the Mayors
⑪ Voltron
⑬ Wall $treet Week With Louis Rukeyser

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Nine on New Jersey
⑪ Hee Haw
⑬ McLaughlin Group

9:30
② Saturday Supercade
⑦ Turbo Teen
⑨ Davey and Goliath
⑬ Congress: We, the People (cc)
Ⓗ Video Jukebox

10:00
⑤ Saturday Morning
⑦ Dragon's Lair
⑨ Championship Wrestling
⑪ This Week's Music
⑬ Firing Line
Ⓗ Inside the NFL
Ⓢ **Movie: Dodsworth**
Ⓦ **Movie: Desert Phantom**

10:30
② Pole Position
④ Alvin and the Chipmunks
⑦ Wolf Rock TV

11:00
② Dungeons and Dragons
④ Kidd Video
⑦ New Scooby-Doo Mysteries
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓗ **Movie: Krull**

11:30
② Pryor's Place
④ Mr. T
⑦ Littles (cc)
⑬ Open Mind
Ⓦ **Movie: Warlords of the 21st Century**

12 **NOON**
② Bugs Bunny/Road Runner
④ Going Bananas
⑤ Big Valley
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ **Eastern College Football: East Carolina** Univ. vs. Univ. of Pittsburgh
⑬ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
Ⓢ **Movie: Never Say Never Again (cc)**

12:30
④ Spider-Man and His Amazing Friends
⑦ **Baseball: American** League Championship Series: Game 4
㉑ Kathy's Kitchen

1:00
④ **Special: Wembly** Music Festival
⑤ Fame
⑨ **Movie: Mountain Charlie (1982).** Denise Neilson, Dick Robinson.
⑬ Ivy League Football: Bucknell vs. Princeton
㉑ Victory Garden
Ⓗ **Movie: Oklahoma!**
Ⓦ Knife in the Water

1:30
② Charlie Brown and Snoopy
㉑ Justin Wilson's Louisiana Cookin' (cc)

2:00
② Kidsworld
⑤ Starsky and Hutch
㉑ Motorweek

2:30
② Public Hearing
④ **Special: Judy Garland** Special
㉑ Gourmet Cooking
Ⓢ **Movie: Oklahoma!**

3:00
② **Movie: Paint Your** Wagon (1969). Lee Marvin, Clint Eastwood.
④ **Special: TV Golf: One** Club Challenge
⑤ **Movie: The Warriors** (1955). Errol Flynn, Joanne Dru.
⑨ **Movie: Maneaters Are** Loose! (1978). Steve Forrest, Tom Skerritt.
㉑ Kathy's Kitchen
Ⓦ Sammy's Super T-Shirt

3:30
⑦ **CFA Football: TBA**
⑪ Lifestyles of the Rich and Famous
㉑ Victory Garden
Ⓗ Not *Necessarily* the News

4:00
④ NFL Week in Review
⑬ World Chess Championships
㉑ Justin Wilson's Louisiana Cookin' (cc)
Ⓗ Remember When
Ⓦ **Movie: The Boat Is Full**

4:30
④ NFL Pro Magazine
⑪ Love Boat
㉑ Motorweek

5:00
④ Countdown to Soccer's 1986 World Cup
⑤ Mission: Impossible
⑨ Top 40 Videos
⑬ Great Performances: Dance in America: Baryshnikov by Tharp With the American Ballet Theatre
㉑ Sesame Street (cc)
Ⓗ **Movie: Foolin' Around**
Ⓢ Crosby, Stills & Nash in Concert

5:30
⑪ Star Trek

6:00
② ④ Channel 2 the People
⑤ Blue Knight
⑨ Battlestar Gallactica
⑬ Nature (cc)
㉑ The Constitution: That Delicate Balance (cc)
Ⓦ **Movie: Silver Dream Racer**

6:30
② ④ News
⑪ Dance Fever
㉛ Voyage of the Mimi

7:00
② ⑦ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑨ News Nine: Weekend
⑪ Puttin' on the Hits
⑬ Family Classics
㉑ Inside Albany
㉛ Parents' College Survival Kit
Ⓗ Video Jukebox
Ⓢ **Movie: Prisoners of the Lost Universe**

7:30
② Muppets
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ Racing From Belmont
⑪ At the Movies
⑬ Wild America
㉑ Wall $treet Week
㉛ World Chronicle
Ⓗ **Movie: Blue Skies Again**

8:00
② Airwolf
④ Diff'rent Strokes
⑤ **Movie: Across the Pacific (1942).** Humphrey Bogart, Mary Astor.
⑦ **Baseball: National** League Championship Series: Game 4
⑨ **Movie: The Heroes of Telemark (1965).** Kirk Douglas, Richard Harris.
⑪ **Movie: Bret Maverick (1981).** James Garner, Ed Bruce.
⑬ Nature of Things
㉑ Wonderworks (Premiere) (cc)
㉛ Heritage: Civilization and the Jews
Ⓝ **Movie: Woman in the Dunes**
Ⓦ **Movie: Max Duggan Returns**

8:30
④ Gimme a Break

9:00
② Mickey Spillane's Mike Hammer
④ Partners in Crime
⑬ Film on Film
㉑ Great Performances:

Innocents Abroad
㉛ Mystery!: Sergeant Cribb, Part 5
🅗 **Movie:** Richard Pryor Here and Now (cc)
🅢 **Movie:** Never Say Never Again (cc)

10:00
❷ Cover-Up
❹ Hot Pursuit
❺ ⓫ News
㉛ Bernstein/Beethoven
🅦 **Movie:** Survivors

10:15
🅝 **Movie:** Seeing Red

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ Sneak Previews

11:00
❷ ❹ News
❺ **Movie:** Operation Crossbow (1965). Sophia Loren, George Peppard.
❾ Burns and Allen
⓫ Tales From the Dark Side
⓭ **Movie:** Monte Carlo (1930). Jeanette MacDonald, Jack Buchanan.
🅗 Not *Necessarily* the News

11:30
❹ Saturday Night Live (Season Premiere)
❼ World News Tonight–The Weekend Report (cc)
❾ Racing From Roosevelt
⓫ Honeymooners
🅗 **Movie:** Krull
🅢 Best of Bizarre (cc)

11:45
❷ *Sports People*
🅢 **Movie:** Aphrodite

12 **MIDNIGHT**
❷ **Movie:** Who Killed the Centerfold Model? (1976). Barbara Eden, Joseph Mascolo.
❼ News
❾ WWF All Star Wrestling
⓫ Harry-O
🅝 **Movie:** Le Boucher
🅦 **Movie:** Confessions of a *Young American* Housewife

12:15
❼ **Movie:** Alexander–The Other Side of Dawn (1977). Leigh McCloskey, Eve Plumb.

1:00
❹ Rock-n-America
❾ **Movie:** Doctor Who and the Daleks (1966). Peter Cushing, Ray Castle.
⓫ At the Movies

1:20
❺ **Movie:** Youngblood Hawke (1964). James Franciscus, Suzanne Pleshette.
🅢 Crosby, Stills & Nash in Concert

1:30
⓫ News
🅦 Movie Talk

1:35
🅗 **Movie:** Carny

1:40
❷ Music Magazine

2:00
❹ Soul Train
⓫ Puttin' On the Hits
🅦 **Movie:** *Lost Horizon*

2:10
❷ **Movie:** Andromeda Strain (1971). Arthur Hill, David Wayne.

2:15
❼ **Movie:** The Bait (1972). Donna Mills, William Devane.

2:30
⓫ **Movie:** The Incredible Sarah (1977). Glenda Jackson, Daniel Massey.

3:00
❹ Gavin/Lott
❾ **Movie:** Valley of the Kings (1954). Robert Taylor, Eleanor Parker.

3:20
🅢 **Movie:** Oklahoma!

3:25
🅗 **Movie:** Foolin' Around

3:30
❹ Mary Tyler Moore

4:00
❹ Mary Tyler Moore

4:30
⓫ Biography

4:45
❷ **Movie:** Phase IV (1974). Nigel Davenport, Lynn Frederick.

5:00
❾ News
⓫ Christopher Closeup

5:10
🅗 *Video Jukebox*

5:15
⓫ Davey and Goliath

5:30
⓫ News
❾ Point of View

5:50
❺ Time for Timothy

Sun., Oct. 7

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 Electric Grandmother
🅢 Island of Nevawuz

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
⓫ Herald of Truth

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅗 **Movie:** Space Raiders
🅢 Nobody's Boy

7:30
❷ Captain Kangaroo
❹ Journey to Adventure
❼ This Is the Life
❾ TBA
⓭ Mr. Rogers' Neighborhood

8:00
❷ Way to Go
❹ Mary Tyler Moore
❺ *Jimmy Swaggart*
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)

8:30
❷ For Our Times
❹ Today in New York
❼ Comeback
❾ Day of Discovery
⓫ Pink Panther
🅗 Best Legs in the Eighth Grade
🅢 **Movie:** A Boy Named Charlie Brown

9:00
❷ CBS News Sunday Morning
❹ Kids, Inc.
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Wild Life Adventure
❾ Point of View
⓫ Voltron
🅗 **Movie:** I Go Pogo

10:00
❹ Essence
❺ Woody Woodpecker Hour
❼ Video Game
❾ Mass
⓫ *Transformers*
⓭ Voyage of the Mimi
🅢 **Movie:** The Man From Snowy River
🅦 **Movie:** Devils Brother

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** Bomba and the Hidden City (1949). Johnny Sheffield, Sue England.
❾ Make Peace With Nature
⓫ **Movie:** Abbott and Costello Meet Dr. Jekyll and Mr. Hyde (1953). Bud Abbott, Lou Costello.
⓭ *Wonderworks* (cc)
🅗 We Think the World Is Round

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock
🅦 **Movie:** The Personals

12 **NOON**
❷ Channel 2 the People
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Systems Organizations (College Credit Course)
🅗 **Movie:** Never Say Never Again (cc)
🅢 Paper Chase—The First Year

12:30
❷ **Movie:** Scott Free (1976). Michael Brandon, Susan Saint James.
❹ NFL '84
❺ **Movie:** Underground Aces (1980). Dirk *Benedict, Frank Goshin.*
❼ Eyewitness News Conference
⓫ This Week in Baseball
⓭ Inside Albany
㉑ Educational Computing

1:00
❹ **NFL Football:** Jets vs. Kansas City Chiefs
❼ Like it Is
❾ **Movie:** Stranger in Our House (1978). Linda Blair, Carol Lawrence.
⓫ **Movie:** The Castaways on Gilligan's Island (1979). Bob Denver.
⓭ Mainstream
㉑ Congress: We, the People (cc)
🅢 **Movie:** All Fall Down
🅦 **Movie:** Towering Inferno

1:30
⓭ Agronsky & Company
㉑ Congress: We, the People (cc)

2:00
❷ **Movie:** *The Rangers* (1974). James G. Richardson, Colby Chester.
❼ **Special:** Voting for Democracy
⓭ New Tech Times
㉑ Long Island Sports Network

2:30
❺ **Movie:** Mogambo (1954). Clark Gable, Ava Gardner.
⓫ **Movie:** The Graduate (1963). Dustin Hoffman, Anne Bancroft. Poignant and funny film of a young man's confusion and lack of direction following graduation.
⓭ Innovation
🅗 Willie Nelson and Family

3:00
❼ Crisis Theatre
❾ **Special:** Visions *Around the World*
⓭ Museum Without Walls: Henry Moore in New York City
🅢 **Movie:** Honky Tonk Man

3:30
❷ NFL Today
⓭ Great Performances: Zubin Mehta and the New York Philharmonic With Pinchas Zukerman

4:00
❷ **NFL Football:** Atlanta Falcons vs. L.A. Rams
❹ **NFL Football:** Seattle Seahawks vs. L.A. Raiders
❼ **Baseball:** National League Championship Series: Game 5
㉑ **Movie:** Country Gentlemen (1937). Ole Olson, Chic Johnson.
🅗 **Movie:** A Streetcar Named Desire
🅦 **Movie:** American Pop

4:45
⓫ **Movie:** Casablanca (1942). Humphrey Bogart, Ingrid Bergman. Timeless classic of romance and patriotism.

5:00
❺ Fame
❾ Buck Rogers

5:30
㉑ America Works
🅢 D.C. Beach Party—A *Musical Celebration*

6:00
❺ **Movie:** Scorpio (1973). Burt Lancaster, Alain Delon.
❾ Battlestar Gallactica
⓭ Heritage: Civilization and the Jews
㉑ Lillian Hellman: A Profile
🅗 **Movie:** Space Raiders
🅦 **Movie:** You Can't Take It With You

6:30
㉑ Adam Smith's Money World
㉛ Searching
🅢 **Movie:** A Boy Named Charlie Brown

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ **Special:** The Mondale-Ferraro Committe, Inc.
❾ Switch
⓫ Solid Gold
㉑ Inside Albany
㉛ Cityscope

7:30
❹ Punky Brewster
❼ Ripley's Believe It or Not!
㉑ McLaughlin Group
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Baseball:** *American* League Championship Series: Game 5
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ Mystery!: Sergeant Cribb (cc)
㉛ Television News Photography: NPPA Awards
🅗 **Movie:** Never Say Never Again (cc)
🅝 **Movie:** Nostalghia
🅢 **Movie:** Richard Pryor Here and Now (cc)
🅦 **Movie:** *The Big Chill*

9:00
❷ Jeffersons
❹ **Special:** Presidential Debate
❺ **Special:** Vincent: A Dutch Man. Biography of artist Vincent Van Gogh.
❾ New Jersey Report
⓫ **Special:** Running Scared
⓭ Masterpiece Theatre: Private Schulz (cc)
㉑ **Movie:** *Babes on Swing* Street (1944). Anne Blythe, Peggy Ryan.
㉛ Fonseca: In Search of Coyte

9:30
❷ Alice
❺ **Special:** Money: How to Make It
❾ Nine on New Jersey
⓫ **Special:** Sharing God's Gifts With Our Neighbors
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ *Meet the Mayors*
⓭ Adam Smith's Money World
㉛ Ramblin'
🅝 **Movie:** Say Amen, Somebody
🅢 Brothers (cc)
🅦 **Movie:** 10 to Midnight

10:15
🅗 The Investigators

10:30
❹ **Special:** Debate Analysis
❺ Sports Extra
❾ Hispanic Horizons
⓫ From the Editor's Desk
⓭ Monty Python's Flying Circus
㉑ World Chess Championships
🅢 Steambath

11:00
❷ ❹ News
❺ Off the Set
❾ Christian Children's Fund
⓫ Odd Couple
⓭ Metrocosms
🅗 Best Legs in the Eighth Grade
🅢 **Movie:** The Man From Snowy River

11:30
❺ David Susskind
❼ News
❾ World Tommorow
⓫ Honeymooners

11:45
❷ Sports Update

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ News
❾ Jimmy Swaggert
⓫ Star Trek
🅗 **Movie:** Space Raiders
🅝 **Movie:** Padre Padrone
🅦 **Movie:** League of Gentlemen

12:15
❼ Eyewitness Sports Special

12:30
❹ Greatest American Hero

12:35
❼ **Movie:** *Tentacles* (1977). John Houston, Shelley Winters.

12:50
🅢 D.C. Beach Party—A Musical Celebration

1:00
❷ Barnaby Jones
❾ **Movie:** America at the *Movies* (1976). *Charlton* Heston narrates.
⓫ Tales From the Dark Side

1:30
❹ America's Choice
⓫ News
🅗 Joe Piscopo Special

1:50
🅢 **Movie:** *Humanoids* From the Deep

2:00
❷ News
⓫ Wall Street Journal Report

2:25
❼ **Movie:** The Spell (1977). Lee Grant, James Olson.

2:30
❹ Visiones
⓫ **Movie:** *Clash by Night* (1952). Barbara Stanwyck, Paul Douglas.

2:35
🅗 **Movie:** Private School

3:00
❹ First Estate
❾ **Movie:** Things to Come (1936). Raymond Massey, Ralph Richardson.

3:15
🅢 **Movie:** Honky Tonk Man

4:10
🅗 **Movie:** A Streetcar Named Desire

4:30
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Paper Chase—The First Year

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio Nascimento and Steve Sacks Duo. Tues., Janet Grace and Company. Wed. & Thurs., Zebeto. Fri., Kenia. Sat., Clarice Taylor. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 10/1, Eric Anderson; Wild Flowers from Hell. 10/2-7, Sarah Vaughan. 10/8, Crossing Points with Richard Reiter and the Chip White Sextet. 10/9-14, Joe Williams. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 10/1-6, pianist John Bannister with Harry Barbasin on bass. 10/8-13, Bill Mays with Michael Moore. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/6, Yellin Grass. 10/13, Crystal Creek. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/1,2,8,9, Ed Polcer's Midtown North. 10/3,10, Hot Club of 54th Street. 10/4-6,11-13, Balaban & Cats. 10/7, George Kelly and the Jazz Sultans. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/1, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 10/2-7, Chris Connor. Shows 9,11 & 12:30. AE, MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/1, Poez. 10/2, Lucy Avery Brooke; Bill McLauglin; Tim McCormack; Aileen McCormack; Kate Stafford. 10/3, Sin City; Paul McMahon. 10/4, Joe Heukerott; Paul Kaplan; Lydia Davis. 10/6, Aztec Two-Step. 10/7, Billy Jones. 10/8, Sonny Ochs. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/1, Andy Laverne. 10/2-4, Hugh Lawson. 10/5,6, Jimmy Ponder with Allen Watson and Scott Lee. 10/7,8, Jack Reilly. 10/9-11, Armen Donelian and David Eubanks. **Upstairs:** 10/4 at 8:30, The Gail Boggs Show, followed by Bessye Scott at 10:30. 10/5 at 8:30, Roger Kellaway. 10/6 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, Kitt Moran and the Mike Moran Trio with Vic Juris on guitar and Rick Crane on bass. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 10/1,8, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 10/2-7, Gary Burton Quartet. 10/9-14, Terrence Blanchard; Donald Harrison Quintet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/6, 'He Just Keeps Rolling Along' - A 100th birthday celebration for Jerome Kern with Arthur Siegel and Sandy Stewart, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/2, The Rory Stuart Quartet with Armen Donelian, Calvin Hill, Keith Copeland. AE,CB,DC,MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/1, Eddie Money. 10/2, The Pressure Boys. 10/3, Hüsker dü. 10/4, Chequered Past. 10/5,6, The Blasters. 10/8, Deruberu Review. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/1,8,15, Galt MacDermot and his New Pulse Jazz Band. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/3, Grey Zone. 10/5, LaZoo; No Vacancy; A-Kings. 10/6, Modern Time; Pep in the Cat. 10/7, Julie Gold. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 10/1,8, David Murray Big Band. 10/2-7,9-14, Abdullah Ibrahim; 'Ekaya' Septet with Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 10/6, singer Esther Marrow, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 10/9-13, Leata Galloway. AE,DC,MC,V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis and the Jazz Orchestra. 10/2-7, Steve Kuhn Trio with Ron Carter on bass and Al Foster on drums. 10/9-14, Jim Hall Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/1,8, pianist Jim Roberts with Brian Torff on bass. 10/2-6, pianist Harvie Swartz with Jack Wilkins on guitar. 10/9-13, pianist Nina Sheldon with David Williams on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 10/1,2, San Francisco Allstars. 10/3,4, Melanie. 10/5,6, Budd Moffett Band and Moonshine Express. 10/7,8, John Lee Hooker; Robert Cray Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hang-out. 10/4,5,10-12, Tommie Joe White. 10/6-8, Susan Weber. 10/13-15, Drew Perkins. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/2-7, comedian Jerry Seinfeld, Tues.-Thurs. & Sun. at 8:30, followed by comedienne Susie Essman, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 10/1,2, comedian Danny Curtis. 10/3-6,8-13,15-20, comedian Redd Foxx and the Dangerfield Trio. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magicians Slydini and Imam. Sat., magicians Eric DeCamps and Imam. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/6, ' Big Nick' Nicholas Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 10/1-3, Flora Purim and Airto Moreira. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 10/1-6, jazz singer Barbara Rankin, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by Kevin Marcum (moonlighting from *Cats*), Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musi*cians and bellydancers performing continuously,* from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 10/2,9 at 11, Justin Page Trio with pianist William Charlap and Sean Smith on bass. AE,CB,DC,MC,V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 10/12, Florence Irving. 10/13, Kaleidoscope - Improv. Players. 10/18-20, The Libby Burke Review. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, *way up in the sky.* 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** *Right across the hall, with the same stu*pendous view, 10/2-4, Bobby Rosengarden and his Big Band featuring Johnny Desmond and Fran Warren. 10/5-7, Harry Babbitt and Helen Forrest join the Big Band. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist *Steve Ross plays,* Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Bucholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 10/13, songstylist Julie Wilson performs 'A Tribute to Rodgers and Hart,' Tues.-Sat. at 10 and midnight. Every Sun. & Mon., Vince Giordano's Nighthawks play for dancing from 9-1 a.m. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** *Singer-pianist Mike Cossi, Mon. - Sat. 7-1* a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 10/13, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Satchmo,' Mon.-Thurs. at 9, Fri. & Sat. 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 *Second* Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. *Continental restaurant. Pianist Paul Edwards* plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/1, T. Harding Jones; Mr. Ruby Rims. 10/2, The *Early Show; Fascinatin' Gershwin.* 10/3-6, *Vie Tabaac;* Karen Mason with Brian Lasser. Shows at 8:30 & 11. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. *Art-deco restaurant/piano-bar with singer-pia*nist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Don Tabor takes over every Fri.-Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

MRS. J'S *SACRED* COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—*Third* Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8:30. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 10/1-3, pianist George Cotton. 10/4-7, pianist Joel Forrester with David Hofstra on bass. 10/8-10, pianist Kuni Mikomi. 10/11, Ted Chavers. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh three-color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No credit cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. 11:30-4. Buffet Br Sun. noon-5. D Mon.-Fri. 4-11, Sat. 5-midnight. Private parties. Ent. Outdoor cafe **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SCARAMOUCHE—157 Duane St., 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No credit cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, *shrimp with mustard and dill sauce. Res. nec.* D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: *murgh tikka muslam, lamb du-piag, chicken tandoori.* Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali**, 334 E. 6th St., 533-2508. (I) AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio creme anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep-dish pizza, salads, chili, pastas, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. (I) **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: *cacciucco, stronzata of mixed veg. with green sauce.* Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No credit cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. (I) **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, *southern fried chicken. Res. sug.* L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. (I) AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors *d'oeuvres Mon.-Fri. cocktail hour.* Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, *Fri.-Sat. to 12:30. Private parties for 50.* **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, *fettuccine bolognese. L Mon.-Fri. noon-3.* D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental.

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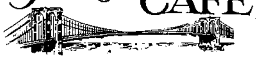

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SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION —108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beek & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.**, 599-9805, **430 Lexington Ave., at 43rd St.**, 599-8936; **64 W. 52nd St.**, 245-9702; **32 Cedar St.**, 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri.

noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. *to 11. Closed Sun.* **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private *parties for* 30. *Closed* Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar**: Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. *Dress opt. Nouvelle cuisine.* Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. *Spcls: baby-back ribs, spareribs, beef ribs,* veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. *Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight.* Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long *Island duckling, scalloped breast of chicken with tarragon* and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. *Oscar's: Casual dining and snacks. B Mon.-Sat* 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC. V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, *flounder en papillote, rack of lamb with rosemary* and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

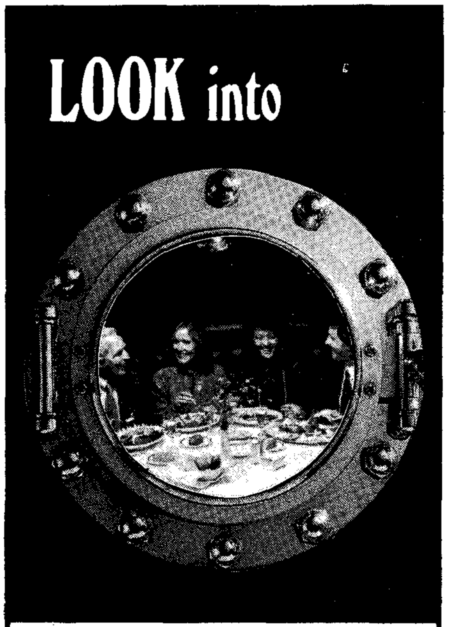
BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.



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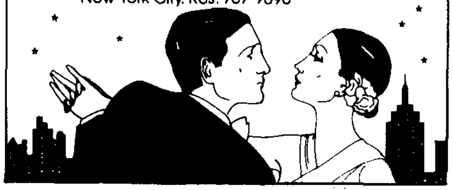

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CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC. V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M) AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crepes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight.**(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 1-1:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily6-11.**(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No credit cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar raye en croute creme aux fines herbes, red snapper poele creme au safran, sauman grille sur flan de champignon. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho** Villa's—1501 Secnd Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. *Formal. French. Spcls: brioche mousseline* au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. *Br Sat. 11:30-4, Sun. from 11. Ent. Private parties.* **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

TBLS. N.Y. CUISINE LTD.—1125 Lexington Ave., at 78th St., 249-3310. Casual. Continental. Spcls: French antipasta, stuffed chicken breast Florentine, white chocolate mousse with raspberry sauce. Open for B, L, D Mon.-Sat. 8 a.m.-8 p.m. Party catering. Closed Sun. **(M)** AE, DC.

Above 60th Street, West Side

AT OUR PLACE—2527 Broadway, bet. 94th-95th Sts., 864-1410. Casual. Middle-Eastern. Spcls: lamb khodar, moussaka, salasel. Res. sug. D only Tues.-Sat. 5-midnight, Sun.-Mon. to 11. **(I) AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, *branzino* livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE,CB,DC,MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. *Pianist nightly.* Private parties for 120. **(M)** AE, CB, DC, MC, V.

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I certify that the statements made by me above are correct and complete.

Marty Singerman
Publisher

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Peter Paul Rubens—"The Drunken Silenus", size 21.5" X 25.6", authenticated oil painting. Bargain price: $100,000. Eves: 516-371-2433, Days: 516-593-5299.

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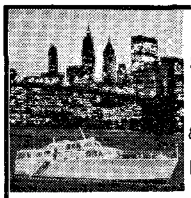

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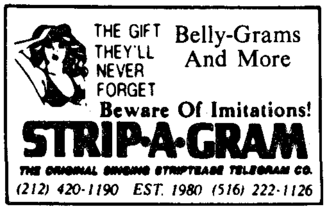
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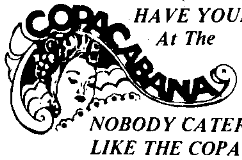

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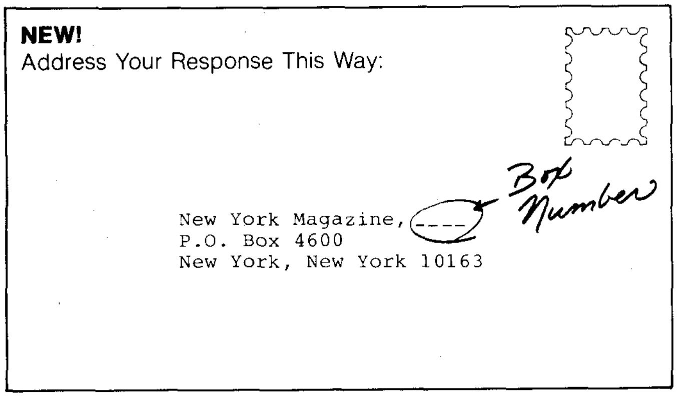

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Are You Well?—Well-educated, well-built, well-groomed, well-traveled, well-healed man sought by thin, "well-rounded", adventurous, caring, 5'6", 30, pretty, Jewish female attorney. NYM B057.

One-In-A-Million—Jewish female, 35, 5'6", pretty, PhD, published author, artist, fun-loving, sincere, athletic, seeks very special man interested in marriage and family. Please write about yourself; include phone number. NYM B155.

Stop! Read! Reply!—Slim, vivacious, Jewish brunette, 39, seeks emotionally and financially secure, well-traveled, fun-loving man, 35-45, for lasting relationship. Interest in tennis, theater, books, long walks a definite plus. Bio/phone. NYM A579.

Single White Man, 39—6', 178, handsome, has college degree, owns private company. I am very sincere and honest but on the shy side. I live in North Jersey and I am seeking a white female ballet dancer, 21-33, 5'2"-5'7" tall, 110-125 pounds, has to be sincere and honest and also must be single with no children. College degree is not necessary. NYM E348.

Single Professional Male—35, with interests in Mach, Bach, and Mary Cassatt, seeks attractive, cultured woman with courage of her convictions. Send bio, phone, photo. NYM A583.

Handsome Gentleman—East Side, 40, affluent, affable, athletic, considerate and generous, seeks lady, 25-35, to pamper and delight. Meaningful relationship included. Must be beautiful inside as well as outside. Phone and especially photo necessary. NYM A584.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome, Single—35-year-old, slender, white, marriage-minded male, M.D., 5'8". Wishes to meet slim, attractive, academic feminist with European warmth who enjoys walks in the country, easygoing conversations, foreign films and candlelight dinners. NYM A625.

Jewish Executive, 35—Highly successful, well-traveled, Ivy-grad, 6', trim, and good-looking. Seeks equally honest and charming, Jewish lady achiever. Photo, bio, phone. NYM C862.

Attorney And Corporate Exec—From Midwest. 45, 5'10", 190; likes bridge, skiing, children, romantic woman. Wishes to meet a slender or petite, financially secure Jewish woman (not a divorcée), 30-40, children a plus. Object: family and marriage. Photo and bio. NYM A605.

New York City Woman—Loves Bronx Zoo and Lutece, widow. Seeks someone to relate and have fun with. Tall man preferred, 45-60, great sense of humor a must. Bio, photo, phone. NYM C863.

The Fall Is Here—And to me it means a time for change. I'm a woman in my 30's, Jewish, have my own business, would like to meet a Jewish man, 36-45, who lives in Manhattan, and is also ready for a change. Phone and note. NYM A606.

Radcliffe Beauty—55, warm, funny, sensuous entertainer/writer, looking for an original man. NYM A607.

Gifted Hands—Mind; mature, agile body. Dented! Want nimble woman to share warm, fun planet. NYM A608.

Successful, Sensitive, Jewish Executive—5'7", would like to meet 27 to 30ish female with good looks and better personality to make perfect match. Send photo, phone, bio. NYM B143.

Bright, Attractive, Easygoing—This successful professional woman, 40's, seeks cultured Jewish mensch for caring and romance. NYM A609.

Delightful, Attractive—New York City gal, professional, seeks attractive, athletic and virile professional Jewish male, 36-44, for relationship. NYM A611.

Cute Athletic Female—35, professional; loves racket sports, skiing, walks, intelligent conversation. Seeks successful, attractive man. Letter, photo. NYM A612.

Bright, Attractive Lady—28, seeks athletic, successful man who enjoys the beach, the slopes, NYC and a good laugh. Photo/bio. NYM B144.

Asian-American Man—In higher education management, college professor, I would like to meet an interesting woman. The arts, books and relationships are important to me. NYM B145.

Pretty, Professional Lady—Tall, slim. Seeks nice guy, 45 plus. NYM B146.

Falling In Love—Dentist, 28, seeks petite, Jewish female to share movies, museums, trips upstate, and romance. Bio/photo/phone, please. NYM B147.

Jewish Princess—Looking for my Jewish prince. You are, 28-34, good-looking, successful. I'm 24, pretty, blue-eyes, romantic, fun. Loves the good life. Photo, phone. PO Box 136, Syosset, NY 11791.

Smashing, NJ Lady—Blue-eyed, true blonde, 25 and Jewish, looking for Jewish guy, 26-34, on his way up. Recent photo/bio/phone. NYM B149.

Gentle Woman Physician, 31—Pretty, deceptively shy exterior, Jewish, seeks fit man of integrity, warmth, energy, who enjoys NYC and hiking. NYM B150.

Kristofferson Look-Alike—6'2", slim, very successful professional, seeks lovely lady for dinner, theater and maybe more. Bio/photo/phone. NYM B151.

Eligible Bachelor—Romantic MBA, working on Wall Street. 27, 5'7". Seeks sensitive woman, 22-31. Letter, phone. NYM B152.

Professional Woman (37)—Model's good looks, interested in a serious-minded man, sincere, multifaceted and earthbound. Age 37-50's. NYM A615.

Got The Touch?—Blonde, green-eyed, Jewish woman with beauty, brains, humor, sparkle, compassion and varied interests, in search of bright, handsome, sensitive, accomplished Prince Charmberg, late 40's, for sensational embarkation. NYM B148.

Bubbly, Brown-Eyed—Attractive divorcée. Seeks secure, warm, Jewish professional man, late 30's-40's, who enjoys dining out, theater and life, for honest relationship. NYM A614.

Semi-Retired Lady Lawyer—Petite, attractive, Jewish, 35, just arrived from LA. Likes sports, travel, film, theater, dining, fashion and fitness. Seeks successful, intelligent, witty, supportive non-smoker, 36-49, who adds extra sparkle to her new Manhattan life. Phone/photo/bio. NYM A619.

Sensuous LI Blonde—36, loves sandy beaches, city glitter and travel, seeks tall, successful prince for romance, love and marriage. NYM A617.

Affectionate And Giving—Attractive, creative, intelligent, petite, sensual Jewish woman, 32, seeks attractive, giving, secure male, 30-45, who also feels he deserves to meet someone wonderful. Photo and phone, please. NYM A618.

Idealistic, Romantic Engineer—27, seeks slim, open, warm "Ivory-type" in 20's. Willingness to work on a relationship a must. NYM A620.

If You Prefer Brooks Brothers—To Barneys, movies to films, are 45-60, and a good dancer; this 5'6" beauty who is 38, witty, romantic, unpretentious but classy with great legs is looking to meet you. Bio, photo, phone. NYM C864.

Cultured NYC Sportswoman—I'm a professional, late 30's, with intellectual and political interests and classical good looks atop a slender body. Seeking a stable, active, intelligent and attractive man under 50, who will appreciate my finer points and tolerate the rest, as I will do for him. PO Box 132, Pelham, NY 10803.

I'm In The Mood For Love—Are you? Warm, affectionate, sensuous, petite, professional Jewish female, 31. I enjoy romantic evenings, sunsets, moonlit nights, holding hands, champagne, good conversation, being a woman. I am looking for an intelligent, successful man, who enjoys life and all its pleasures. If you are tender, caring, and still believe romance, marriage, and children go together, let's meet. Letter, photo, phone. NYM A613.

Successful, Romantic Executive—37-year-old, 5'8", 145, Jewish male, with a European flare. Seeks a 24-30 year-old, adorable, cosmopolitan, Jewish woman with traditional values who is interested in a sincere relationship. Bio, photo, please. NYM C865.

Slim, Green-Eyed Beauty, 26—This bright, classy, playful brunette seeks intelligent, secure, affectionate man to enrich life. Photo/phone/bio. NYM B154.

My First Time—Very pretty blonde, good sense of humor, enjoys movies, watching sports, follows politics/market, seeks relationship with sincere, handsome male, 32-46. Photo. NYM A626.

Attractive Female, Classical—Pianist seeks sensitive male artist or professional, 30-45, to share ideas, romance and fun. NYM E351.

Ivory-Type—27, 5'5", professional, slim, sunny, sailor/swimmer, prep New Englander seeks handsome WASP, Ferrari personality in Brooks Brothers suit, 27-35. Photo/phone. NYM A658.

Smashing, Super Gal—Very warm, petite, blue-eyed, blonde seeks fun-loving, secure, Jewish male, 37-48, for relationship. Photo/bio/phone. NYM B142.

Boston Accent In NYC—In search of her missing r's, requires a reasonable, rugged, rich, refined, reliable Romeo. Could you also be bright, good-looking, in your 40's and divorced? In return, you will find a somewhat famous painter, very pretty, slim, bright, dynamic, desirable lady with magenta toenails, who talks funny. NYM A621.

A Rare Find—28, male, single, intelligent, warm, caring, attractive, sweet guy, likes exercise, business, beach, movies, dancing, music and generally enjoys going through life with a smile. You are 22-32, female, positive, intelligent, attractive, sincere, caring individual, who is able to give and receive, trust, honesty, love. Note/phone/photo, please. NYM A623.

Ivy League Gal—Seeks sensitive scientist for friendship plus. If you are like Victor Weiskopf, 28-38, send note. NYM A624.

Someone Special—MD, 30, slim, tall, striking, seeks a slender, stunning, adventuress, 20-30. Photo. NYM B153.

Single Jewish Male—A warm, caring, athletic, young-45, well-educated, handsome, eclectic tastes, seeks single female for champagne toasts by a cozy fireplace. NYM A616.

If You Are A Tall Man—Looking for a seasoned (age 54) woman of warmth, humor and grace, who likes theater, long walks, Sunday NFL and fun, send bio/phone. Non-smoker. NYM B158.

Ready And Willing—30, professional seeks special man to share leisure time. Tell me about yourself. NYM B159.

Share Your Love—47, 5'11", blue eyes, athletic, warm/caring, successful advertising exec. Likes to get flowers and give them. Believes that passion, laughter, sensitivity and shared energy make a great relationship. If you are a positive lady, 28-39, naturally beautiful inside and out. Likes country weekends and city excitement plus the closeness of a friend, send note, phone and photo if convenient. NYM B161.

Top Candidate For Love, Marriage—Very pretty blonde, 40, brains, wit, charm, sensuality, desires to make just one lucky man very happy. Qualifications: successful, stable, sophisticated, sincere, 45-55, capable of enjoying the best life has to offer. Manhattan resident preferred. NYM A598.

Handsome Investment Banker—Successful, 30, 5'11", slim, athletic, easygoing, desires attractive, slim Jewish female for a lasting and meaningful relationship. Bio/phone/photo. NYM A599.

What A Cook—So I'm a little plump at 32. You are an intelligent, humorous man, who enjoys mellow music, sipping wine. Let's share a bottle. NYM A600.

Successful—Creative, fiery man of note. Seek independent lady, 40's, intellectual who can share mind, body, soul without alarm. Photo/bio/phone. NYM A610.

Attractive Black Female—37, seeks professional male, 33-45, to share love of NYC, traveling, and skiing. Race not an issue. Photo and bio. NYM A601.

Southern Beauty—50, interior designer, actress, wonderful cook, loves to spend time in the mountains. Homesick for a real gentleman. NYM A602.

Pretty, Witty And Shy—(But not too shy to write this ad). 25-year-old woman, seeking attractive, tall, clever man, 28-35, to share laughter and explore NY bounties from antiquing and art to beaches and skiing. An eclectic man (no polyester). Send photo and note. NYM A603.

Beautiful Woman—Not only on the outside, but inside too. Professional, 28, ex-model, seeks successful, kind man, over 5'9", under 43. NYM B138.

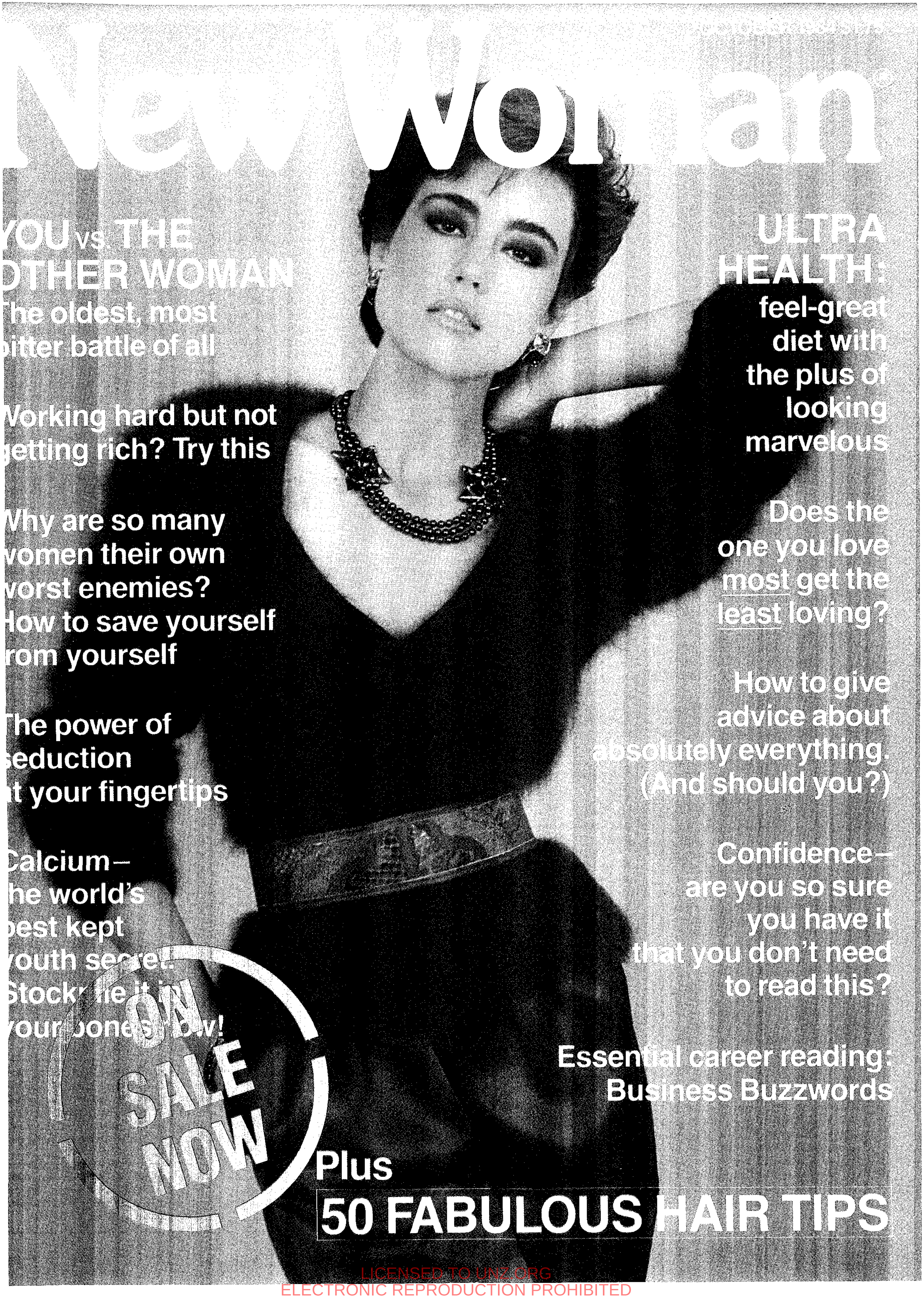
Successful, NY Physician—European-born, young-looking 49, slim, non-smoker, non-drinker, Jewish, divorced (ex-wife and children live abroad). Would like to meet 5'2"-5'3", Jewish, 32-41, Manhattanite, dark-haired, slim woman. Must be bright and independent. Bio and photo returned on request. NYM B140.

Attractive, Willowy Professor—41. Seeks male professional. Enjoy NYC's arts (dance, museums, opera), novice level sports (swim, jog, hike, tennis), sun, travel, and other. Please send note, phone, photo. NYM B141.

Superior Looks, Charm And Scruples—Female Esq., 29, seeks a non-religious, Jewish male professional, 27-35, 5'11" plus of equal calibre. Photo. NYM C860.

Not Fond Of Day Old Coffee—Or falling down in the middle of the street? Attractive, successful, white single female, 30, feels the same. If you are a simple-minded male with traditional values and a kind heart, then take a chance and meet your match. Note and phone. NYM E350

Italian-American Man—Second generation, 29, single, who is loving, loyal, articulate, funny, handsome, smart, successful, and who understands and desires the peculiar joy of family and the 60-year marriage, while at the same time enjoys other pleasures: literature, art, music, travel, running or just relaxing, would like to meet a woman with similar qualities and interests. She is 23-30, very pretty (I'd like beautiful children), slim, petite or nearly so, and preferably of similar background. Please send photo. NYM A604.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your bones now!
ON SALE NOW
ULTRA HEALTH:
feel-great
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Does the
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least loving?
How to give
advice about
absolutely everything.
(And should you?)
Confidence –
are you so sure
you have it
that you don't need
to read this?
Essential career reading:
Business Buzzwords
Plus
50 FABULOUS HAIR TIPS

STRICTLY PERSONALS

Physician—Closet folk singer, 37, handsome, athletic, loves theater, music, country inns, seeks bright, pretty, nonsmoking lady to share it all. Ready for lasting, loving relationship. Photo, letter. NYM A630.

Good-Looking, Charming—A young-49, outgoing, fun-loving, wants to meet interesting, well-established business or professional man. Note/phone. NYM A631.

Enthusiastic Jewish Woman—Widow, 60's, seeks affable man. NYM A585.

Handsome Jewish Male—31, 6', 170 lbs., successful career, enjoys sports and the arts. Seeks intelligent, attractive, Jewish female, for lasting, loving relationship. Phone number and short bio. NYM A586

Sparkling Mind, Haimisha Heart—That's what this bright, witty, down-to-earth, attractive, curvy brunette, journalist, mid-30's, Jewish, has to offer the right man, 32-48, Jewish. Work, study, travel's been grand, still is, but it's time to find "the real thing." NYM A629.

Country-Bred And Proud Of It—31, tall, tan, leggy RN. Passions: candlelight dinners, camping, canoeing, backgammon. Seeking tall, sensitive, commitment-minded male. NYM B156.

32 And Terrific!—Jewish female living in LA. Petite, very attractive, professional, seeks lifetime commitment with intelligent, successful Jewish male, under 42, who has his head screwed on right! Photo/phone. NYM A628.

Woman Looking For Love—Preferably in the form of a non-smoker who likes skiing and or tennis. I have the ski house and the tennis court and my children are in college. NYM E352.

Wealthy, Intellectual Businessman—Needs a beautiful woman with whom to celebrate the joy of success. Such things as kindness, toleration and a stimulating mind are, of course, more important than beauty in building a lasting relationship. Intellectual interests and love of books increase the arts of being compatible with me. But a pretty woman with at least some of those virtues is such an extraordinary pleasure that it is worth a lot of time and trouble to find her. A woman's job status or social standing are of little importance compared with her personal traits. I require someone who is thin, and prefer someone aged 18-30 (but true beauty far outweighs a few more years). With my income far into six figures, I have achieved more than enough professional success to shift some attention to enjoying life. I am a non-New Yorker by origin, but have come to love the city's museums, restaurants, ballet, opera, etc. All of these are enriched tremendously by sharing them with the right woman. My hobbies tend to be intellectual. I was raised a Protestant, but am not religious now. I am a little above average looking, 38-years-old, 6', weight 170. I do not seek children or even marriage, just a very special, romantic friend. A woman does not have to be perfect nor satisfy all my needs in order to have a lasting relationship. I am a pleasant, warm person with a rather bubbly, optimistic attitude. Please send a brief note, photo (returnable, if you wish) or a xeroxed photo, and a real home phone number (not an answering service or machine). NYM B157.

Classy Great Neck Lady—30, slim, petite and very attractive, divorced with one child. I am seeking a successful, professional man, 33-45, who is sincere, honest and ready for a relationship. I have travelled extensively and enjoy the good life as well as life's simple pleasures. You love fine dining, theater, frequent travel, skiing and NYC. All the same as I. Bio, photo. NYM B160.

Maybe It's You—Just be adorable, extremely cute, fun, romantic, loyal, in-shape, spontaneous, sexy, Jewish, under 5'5", over 21, healthy, happy and female. I'm a male dentist, 31, secure in all phases of my life, normal, happy, healthy and deserving of someone totally wonderful. Phone/photo (would be nice). 177 Main St., Box 177, Ft. Lee, NJ 07024.

Tall European Blonde—35, classy, attractive, seeks established Christian man to share life and dreams. NYM A597.

I Turn Heads—26, bright, beautiful and athletic female awaits male counterpart. Bio, photo, phone. NYM E356.

Dynamic, Talented, Attractive—Professional, Jewish gal, late 30's, loves tennis, the arts, travel, much more. Seeks bright, kind, non-smoking man, 38-46. Bio, photo helpful. NYM B162.

Are You A Woman—Between 38 and 45, intelligent, attractive, not heavy, who enjoys quiet dining and good conversation? If so, a Jewish professional man, 49, 5'8", slim, Manhattanite, well-traveled, quite intelligent, witty and interesting, would like to meet you. Bio/phone/photo if available. NYM B163.

Great-Looking Blonde—Figure ditto, 30, 5'7". Enjoys music, theater, sports. Ready to settle down with right man. Photo appreciated. NYM B164.

Quality—Highly successful, very handsome, journalist/writer, late 20's, loves adventuring, likes skiing, camping, canoeing. I'm tall, slim, brilliant, relaxed, stable, sensitive. Letter/bio/photo. NYM B165.

Handsome Doctor, 50—5'9", Italian-American, sincere. Desires Miss America-type. Serious reply. Photo. NYM B166

Jewish, White Female—Friendly, attractive, youthful, good humor, caring. Desires counterpart male, 50-60, to share life. NYM B167.

Elegance And Class—32, Jewish, Wall Street woman, desires worthwhile relationship with a man who has direction and integrity, is motivated, considerate, attractive, Jewish, active, a good friend, and down-to-earth. Photo, phone, note a must. NYM A642.

Slim, Attractive Lady—Jewish, 57, looking for serious relationship with an educated man. Photo. NYM A643.

Female Psychologist—35, attractive, warm, loving, honest, sane. Non-drinker/smoker. Seeking intelligent, professional, stable, affectionate man, 35-45, with similar character for marriage. NYM A645.

Attractive, Sophisticated—Jamaican lady, executive, mid-30's, seeks handsome, accomplished, caring man. Enjoys politics, travel, music, books. NYM A646.

Knockout, Ultra-Feminine—Slim, shapely, aqua eyes, long hair, beautiful, Jewish, professional, 30's. I am charming, intelligent, warm, sincere. Seeking man of equal qualities, will exchange photos. Desires NYC, L.I. replies. NYM A655.

Are You Looking—For a caring, tall, dark, slim, smart, handsome, educated, successful Jewish male, age 30? If you are a loving, beautiful woman, age 30 or less, you may have found him. If you don't respond, we'll never know. Bio and photo, please. NYM A596.

Athletic, Very Handsome—Wealthy WASP, self-confident, high energy, corporate owner, extremely fit, 43, 6'1", 169, good sense of humor. Seeks very attractive, slim, positive, athletic, energetic, bright, trim, witty, semi-sane, All-American lady, 28-39, over 5'6", to share the sun, moon, islands, great wine, and all the niceties life has to offer. I have it all, but the right lady to share it with. I know you're out there. If you are as hesitant to answer as I was to place this ad, let's get together. Please send brief bio and phone. Recent photo a must. Go for it! NYM C866.

Beautiful, Elegant—Funny, sweet and sensual, high-achieving woman, 51, of means and culture. Et tu? NYM C867.

Jewish Male, Physician—32, seeks professional woman, Jewish, 25-35, for romantic evenings, possible marriage. One problem: I live in Detroit! Photo, phone, please. NYM A647.

Non-Materialistic Manhattanite—25, 5'4", slim, fit, dynamic lady, with common-sense intelligence, high cheekbones and active lifestyle, seeks Jewish professional man, 24-34, who is basically traditional, yet has a flair for the unusual. You should be intelligent, handsome, slim, tall, athletic, but most importantly possess charisma and a sense of humor. Photo, brief bio, phone. NYM A648.

Writer, 55, Divorced—Financially secure, romantic, 5'9", seeks intelligent, attractive, slim, professional lady, 35-45. Object: whatever kind of relationship suits both. Photo, phone. NYM A649.

Calm, Warm, Collected—Tall, pretty, 39-year-old nurse, seeks man to share quiet moments, good conversation, the arts and blossoming friendship. NYM A650.

International Lawyer—Attractive, affluent, early 50's, seeks tall, slim brunette, in 30's. Photo, bio reciprocated. NYM A651

Skier Wanted—Very attractive, fun-loving, slim, single, Jewish, 37-year-old professional woman, who loves skiing, tennis, theater, travel, etc. Seeks male counterpart for friendship, possibly leading to serious relationship. NYM A652.

I Want To Make You Happy—Happier than you have ever been! Warm, charming, good-looking man, 53, with a Manhattan penthouse and a country home is looking for a woman who is beautiful inside and outside, very affectionate, slim and under 39. I want to sit with you in front of the fireplace, drink wine, listen to the song of the burning wood and listen, listen, listen to you. I want to have with you a tender, romantic love. Please write me, tell me about yourself and what number you can be reached at in the evening. A good new photo is a must. NYM A654.

Supreme Sensitivity—Intellectually and emotionally. Healing qualities surrounded by an aura of serenity and peace live in the body of a warm-hearted beautiful woman. Sexy, whimsical, lover of art, classical music and nature. Financially independent. Looking for committed relationship with successful, sensitive man, 36-50. Photo appreciated. NYM C868.

MD/PhD Student, 24—Quite attractive, compassionate and perspicacious seeks a very intelligent Jewish man, 27-36, 6' plus, sophisticated and enterprising. Photo s'il vous plait. NYM B168.

Attention: Tall Widower—I am seeking a dynamic, affluent gentleman with integrity and dignity who treasures the memories of his marriage and longs for the closeness that commitment brings. Although I'm considered extraordinarily attractive, a sense of humor in a man is much more important to me than a handsome face. Traditional values are very important to me, as is romance. I'm very, very, very feminine and enjoy being a woman. The right man will be tall, courteous and good-natured, with an easy smile. Elegant, stylish clothing is very much a part of my life, and I need a man who is an impeccable dresser. I'm in my late 30's, a naturally pretty, sun-streaked blonde with incredibly long eyelashes and an hour-glass figure. If you are a clever conversationalist, preferably in your 50's, who devotes most of your evenings to gourmet dining and the theater, loves to travel and values good friendships, please respond with a short note, photo and phone. NYM C858.

Attractive Female MD—N.Y.C., down-to-earth, foreign-born, lively, Jewish, 43 (looks younger), petite, dark hair, enjoys travel, art, home. Good sense of humor. Seeks intelligent, educated, tall, slim, single white man, 38-53. NYM A661.

Terrific Person Seeks Same—My friends would tell you I am a terrific, tall, stunning woman, lovable, warm, successful, lively and funny. I think they're right, so I'd like to meet a man whose friends think the same of him. I am 51, your age doesn't matter, but please be reasonable. I love the beach, theater, books, exotic places, music and home. NYM A660.

Bundle From Britain—Recipient will find sugar, spice, everything nice. Lucky man to be tall, dark, madly attractive, Jewish, affluent, 45-60. NYM A682.

Special Friendship—No commitments, beautiful blonde, public relations exec, age 37, marathon runner, expert skier, part-time model, interested in meeting tall, very handsome, bright, funny, financially secure man. Must live in Manhattan. Photo/bio/phone. NYM A662.

Attractive Female—Mid-20's, wishes to meet an attractive MD or lawyer (hopefully cute), who is honest and sincere. Photo/phone, please. NYM A665.

Wanted—Future with intelligent, successful, mature man. Sense of humor? Enjoy life? Miss the warmth of home and family? Me too! Pretty redhead, late-40's, looks forward to meeting you. Act now. This ad may be withdrawn at any time. NYM A663.

Good-Looking LI Dentist—40, slim, 5'10", unattached, seeks lasting relatioship with attractive Jewish female, 28-38. Photo/note/phone. NYM A664.

STRICTLY PERSONALS

Single Jewish Male—Age 37, professional-in-training. I like Frank Capra movies, the ocean, wine, speed chess, dream analysis. Average looks, 6', 180 lbs., seeks interesting female. NYM A666.

Lonesome Male—Living alone in luxury midtown high rise. Successful and sincere, seeks lady, mature in mind, for serious "one day at a time" relationship. Send bio, photo. NYM A667.

Attractive Northern European Lady—Slim, well-educated, young-40's, wishes to meet attractive, interesting, marriage-minded gentleman, age 40-50. Photo and phone, please. NYM A668.

Adult Woman—Wanted for nice times with a nice guy. Phone. NYM B170.

A Geographic Challenge—Well-worth overcoming. Paris-born (1938) New Yorker, now in DC. 5'7", extremely attractive, elegant, funny, loyal; very intelligent. Seeks handsome, sane, enterprising, tender man of wit and integrity. Details please. NYM B171.

To The Man Of My Dreams—You're very handsome, self-assured, intelligent, witty, successful, 28-38, Jewish, and wouldn't expect to find the woman of your dreams in a personal ad. She is very beautiful, sexy, 5'5", slim, dark-haired, 30, successful, Jewish, romantic, exciting. Our dreams will come true if you reply. Photo/bio/phone a must. NYM A669.

Likeable Researcher Executive—Good-looking 48, 6'2", trim, divorced, Jewish. Gentle, warm personality, good sense of humor, easy to talk to. Arts-oriented, loves animals, outdoors, Lincoln Center. One-woman man with serious intentions. Seeking a truly sharing, honest friendship. Please send photo, returned absolutely. NYM B172.

4 Stars—Slim, cultured, athletic, Jewish. Seeks personable male, 60's. NYM A670

Good-Looking, Gourmet—6', 30, athletic, likes jazz, dancing seeks a slim, attractive woman, 24-34, with whom to savor earth's bounty and life's many loves. Photo, bio, phone, please. NYM C870.

Florida—Irish-American businessman, 45, good-looking, lives on Singer Island. Come on down! Seeking a meaningful relationship. Photo, phone. NYM B174.

Pretty, Bright Woman—27, enjoys the romance and adventure of life, seeks gentle Jewish man. NYM A677.

Enjoys Life—36, Jewish and divorced. Enjoy people who are willing to take a chance, not afraid of life. Athletic, having played professional baseball. Have a successful manufacturing business. If you are willing to take a chance, send photo/phone/bio, and let's share. NYM A678.

Perky, Blue-Eyed—Tall, slim, RN, wishes to meet professional or businessman between ages 45-60, loves travel, dining out, culture, outdoors, dancing. Am intelligent, caring, and love life. Looking for someone who likes same and then some. Please send photo and bio. NYM A679.

Beautiful, Blonde Model-Type—Educated, tall, wants very mature, successful, free-30's, over 6'1", lift-weights man to fall in love with. NYM B175.

Slim, Stunning, Sensitive—Successful Manhattan lady, divorced, no children, late 40's, seeks caring, stable, affluent gentleman, 5'10" plus, 50-65, with humor and heart for serious relationship. Letter, phone, photo please. NYM E354.

Seeking Educated Man—40-55, loving, easygoing, open, unattached, for lovely, talented, bright woman, 41. No smokers, please. NYM B178.

Sonnets From The Portuguese—Is a favorite of mine, along with sports, laughter and Fred Astaire. Lawyer, 36, 5'8", 132, good-looking, athletic, Jewish, seeks slim, attractive professional woman with outgoing personality, sense of humor who likes walks in NYC and can withstand discourses on old movies but get quite a lot in return. NYM A627.

Mom Wants Me—To meet handsome, successful, fun-loving Jewish male, 31-38, for lasting relationship. I am 32, 5'5", classy, slim, attractive and independent. Let's meet. Photo/phone. NYM A671.

Attractive, Intelligent—Down-to-earth Jewish female, who is 5'7", shoulder length, dark, curly hair, hazel eyes and tiny waistline. Seeks Jewish professional male, who is between 29 and 37, and has an outgoing, fun-loving personality, a true romantic, great sense of humor, sensitive, caring, and who is secure within himself. Bio/photo/phone. NYM A672.

Sensitive, Entrepreneur/Attorney—This Prince Charming seeks Cinderella with black strapless gown and scarlet pumps. I am a "thinking woman's man," creative, open-minded, political, handsome: 38, 5'9", 145 lbs. enjoys posh restaurants or candlelit dinners at home, Edgarmont by winter, Hamptons by summer, rock 'n roll to classical, art deco, photography (the fantasy of fashion and in particular Horst), risks and the excitement that the better side of life has to offer. So if you're willing to stay out past midnight; are 26-31, an attractive, elegant, shapely, adventuresome Manhattanite who has a good sense of self; and if living on the edge to experience every sensuous moment excites you, join me for fun and future. Bio/phone/photo a must. NYM E357.

CT. Jewish Physician—32, athletic, sensitive, successful, seeks buxom, intelligent, non-smoker, as friend, then marriage and family. Photo, phone, bio. NYM C871.

Stop! Your Search Is Over—This fun-loving, adventurous, mid-30's, Jewish, very special gal is expecting your note. Bio/ photo/phone. NYM A684.

Part Hippie, Part Advertising Tycoon—Tired of fantasizing a sensitive, romantic male; so write! NYM B181.

Very, Very Pretty, Jean Simmons—Look-alike. Excellent figure, 5'3", 107 lbs., 30's, masters in French literature, teacher of French, Spanish, published, speaks German, Russian, play some piano. Seeks humorous, attractive, well-educated, successful man. Phone. Photo? NYM A685.

Hello—Warm, sane, successful professional, 39, wants a real and quality relationship with caring, very pretty, Jewish professional woman, 26-35. Letter please, photo optional. Thanks. NYM C872.

Handsome, Black Male—Ivy League MBA, substantive character, charming, warm seeks gorgeous female. NYM B183.

Beautiful, Vibrant Woman—Highly intellectual, wants to meet attractive, successful man, 40-50. NYM A595.

Bright Energetic Physician—29, tall, Jewish, caring, insightful. Loves Vivaldi, improv comedy, NYC. Seeking witty, articulate, warm, confident woman in 20's. Photo/thoughtful letter. NYM A673.

Bright, Musical, Attractive—Slim, warm, witty, cute, NJ redhead seeks classy male, 30-45, into the arts, photo, bio, college grad preferred since I am. Maybe we'll harmonize? NYM B173.

Widower, 57, Exec—Very good-looking: I'm lonesome; I need love and I do not want to grow old alone. NYM A674.

Beautiful Busy—Chinese woman, 34; creative design director of own business, prefers sexy, successful, powerful, adventurous, Asian male for serious romantic relationship. Goal is to have our relationship make a difference in the world. Phone/photo/bio, please. NYM A675.

Are You Divorced With Children—Successful, intelligent, active in sports, family-oriented, and want to meet an attractive, classy, WASPy, NYC, lady (39) with similar background? NYM A676.

Interested In Meeting—A pretty, petite, 5', blonde, Jewish, 22, college graduate, fun-loving, adventurous, into theater, movies, travel, dancing, spontaneity. If you're a Jewish man, 25-30, 5'8"-5'11", who's interested in romance, single, well-established, attractive, spirited with same interests and more, then respond and you won't be sorry. Phone/bio/photo a must. NYM B179.

Ivy League Actress/Singer—28, 5'7", slender, very pretty brunette, WASP, independent, sometimes shy, seeks tall, attractive, well-read, professional or creative man, 28-35, who has ethics, ambition and likes his job. Photo, please. NYM B180.

Are You A Beautiful Blonde—Under 32, enjoy frequent vacations, skiing, the beach and romance? Successful NYC businessman, 33, handsome, seeks counterpart for fun-loving times and possible serious relationship. Bio/phone/photo a must. NYM A680.

Extremely Attractive—Independent, 37, mother of two, 11 and 13, well-traveled, with lots of style and taste, looking for an attractive man, 40's, stable, financially secure, charming and fun. Ultimate goal, marriage. Phone and note. NYM A681.

Slender, Divorced WASP—Mid-50's, non-smoker, who gets high on autumn leaves, powder snow, a warm fireplace. Seeks off-beat, outdoorsy woman. PO Box 224, Somerville, NJ 08876.

Late 30's Male—Athletic, attractive, successful, cosmopolitan. Visiting NYC often. Desires sensuous, attractive, witty female, 20's-40's, for a drink, a game of tennis, a walk through Guggenheim and dinner after. Photo and phone number necessary. NYM A683.

Beat The Christmas Rush!—Available for one time offer: beautiful doll (no dummy), 33, long blonde hair, 5'7", Viking/Italian seeks special gentleman of rare quality. Successful, sense of humor, please. Let's exchange notes/photos. NYM B176.

Headhunter Hunting—Attractive, bright, tall woman, avid sports fan, enjoys theater, Philharmonic, travel, beach, art museums, Sunday brunch and good conversation; seeks 50ish, successful, Jewish man, with intelligence, warmth and sense of humor. Bio and phone. Photo if possible. NYM A593.

Lady With Brains—Professor, mom, slim, pretty, seeks man with brawn, great smile, very smart, 35-50. NYM A588.

Stunning, Sexy, Slim—Smart businesswoman, super athlete, tennis, golf, skiing, running, with style and sense of humor, would love to have fun with great looking, successful, slim, athletic man over 40. Bio/photo/phone. NYM A589.

Ex-Texan—32, 5'7", thin, elegant but down-to-earth, attorney, enjoys politics, rock 'n roll, hanging out with creative, bright people. Seeks warm, bright man, not a workaholic. NYM A590.

Mature, Feminine, Attractive—Trim, NYC professional woman, cultured, refined. Seeks unattached male counterpart, 55-60's, for fun, caring. NYM C855.

Teddy Bear Wanted—Pretty, Jewish lady, 35, seeks warm, affectionate male, 33-40, to share love and life. Enjoys sports, theater, art, jeans, sneakers and champagne. Photo/bio/phone. NYM B177.

Hi! I'm A 50-Year-Old—Jewish widow, a resident of NYC, LI, and Florida, with a flare for conversation, elegant trend and good times. Tennis and golf are my games. I'm looking for a special friend to spend quality time together; traits I admire: intelligence, kindness and class, generosity, family virtue, independence, sincerity, and strength. Shall we meet and match smiles and wit? NYM B132.

Dynamic, Responsive Woman—41, likes tennis, music, NY culture. Seeks man who enjoys laughter, is sane, honest and content with life. NYM B133.

Like To Laugh. I Do!—Fun-loving, redhead, 30, seeks professional man who enjoys good times. Photo. NYM B134.

Sensuous, Slender, Snorkeler—Pretty, professional, athletic, funny, 5'5", mid-30's. Seeks non-smoking, male counterpart, 30-45. Photo/phone. NYM C856.

Elegant, Well-Traveled—European woman, 43, living in Manhattan, enjoys theater, dining, dancing, seeks non-smoking man, 43-55, who enjoys the finer things of life. Photo/bio/phone. NYM A591.

Still Searching For That Special Gal—Who's warm, kind, cute, sensitive, affectionate, adventurous, happy and fun-loving, 25-32, for good times and serious relationship. I'm 36, 5'9", 165 lbs., attractive, successful and all of the above. NYM B135.

Sophisticated European Lady—Cultured, athletic, elegant, with panache and enthusiasm, wishes to meet unattached, accomplished, zestful man, 40 plus, for committed relationship. NYM A592.

Bottom Line—Tall, striking, bright and successful, 42-year-old female. Loves travel and enjoys the finer things. Looking for tall, successful, Jewish man, late 40's-early 50's, who loves life, has a touch of class and would intimidate most women. Phone, bio. NYM C857.

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Wanted: Male With Superior Qualities—Only reply if you want a caring, giving, sharing relationship. You must be very successful, handsome-looking, tall, fun-loving, witty, Jewish, 37-45. I am a very attractive lady of extremely high caliber, who wants someone extra special to share my life with. Photo. NYM A594.

Pretty Lady In Lake Worth—Florida. Marvelous attitude toward life, would love to meet gentleman, 55-65, interested in all social activities as well as quiet evenings together. I am a non-smoker, prefer the same of my respondents. NYM E349.

Are You—An intelligent, mature, sensitive, attractive, Jewish man of ideals and dedication, looking for a committed romance with a kindred spirit? I'm 37, loving, playful, earthy but elegant, passionate about music, arts, books, learning, friendship. Shall we dance? NYM A587.

Professional, Oriental Male—26, marriage-minded, seeks a lasting relationship with a sincere, loving white or oriental female. NYM B169.

Charming, Tall, Handsome—Gentleman attorney, 29, ex-New Englander, athletic with great sense of humor. Seeks absolutely clever and lovely lady. NYM A656.

Jewish, Male Lawyer, 33—Very handsome, 5'10", athletic, never married, seeks very attractive, slim, never married, Jewish female, 20-25 only. Note, phone, photo a must. NYM A657.

Baseball And Bach—Brie and books: some of my favorite things. Cleveland, Jewish man, 35, psychotherapist, desirous of serious relationship. NYM C869.

Attractive, Professional Black Woman—Varied interests, seeks mid-30's plus man: energy, success, sensitivity to explore long-term adventure. NYM A659.

Cute, Jewish Male—29, successful, low-keyed individual seeks attractive, down-to-earth lady. Photo and brief note, please. NYM B137.

Attractive, Jewish Female—Executive, 35, warm, affectionate seeks successful businessman with sense of humor, romantic notions, capable of commitment for traditional relationship. NYM B136.

ANNOUNCEMENTS

Dorothy And Ed—September 29, 1984 is the beginning of a new life for both of you. May it be filled with love, health, and happiness. I love you. Best wishes, Your Maid Of Honor.

To The Best Dad In The World—We hope this birthday (10/3) is the best you've ever had! We love you very much. Your Fan Club.

My 50th Birthday—Information wanted on 50th anniversary of any event. Help me celebrate 1934. NYM A653.

W.G. Vito—Happy anniversary. Approximately 1 year ago, I answered my first and last ad, yours. It was the best thing I have ever done. You are and always will be my dream come true. You have the kind of commitment that makes life a celebration of love. I am now and always will be yours forever my love. I will never leave you. Your sensitive, caring, lifetime lover, friend and companion. R.L. Nina.

Annette—Thank you for being the best wife in the world. Love, Martin.

Dana and Jim—Congratulations on baby Peter James' arrival. We can't wait to see him and you in November. With love and best wishes, The New York K's.

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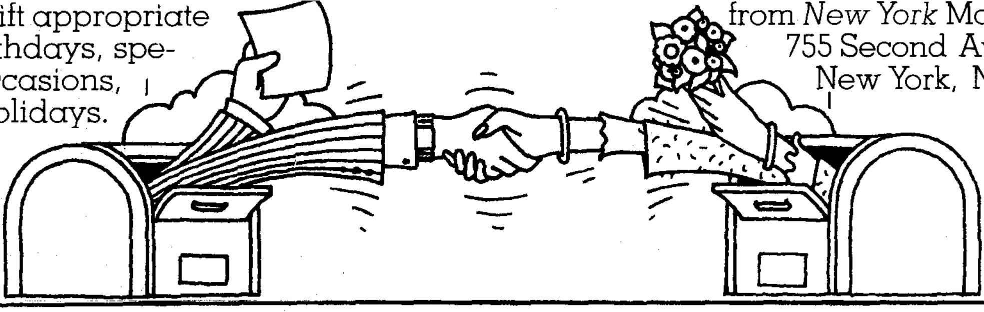

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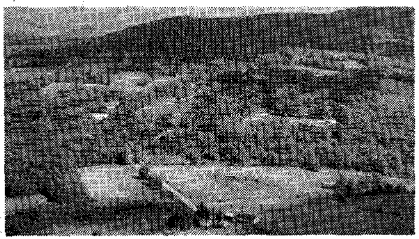

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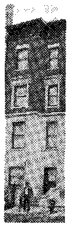

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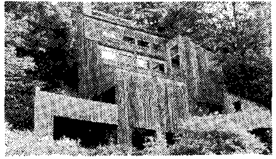

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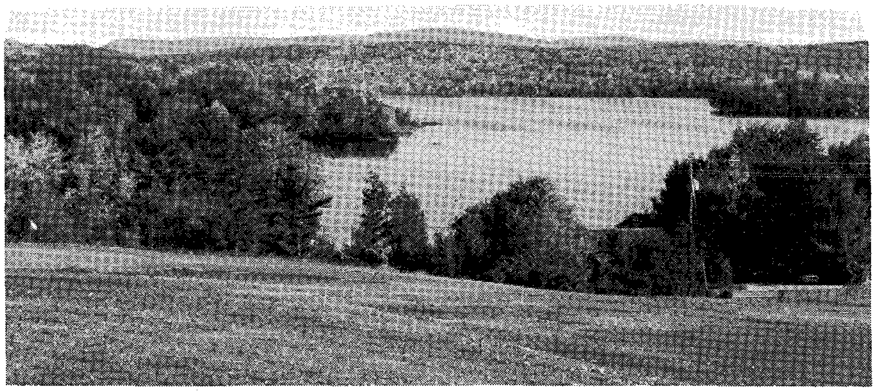

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 513

BY MARY ANN MADDEN

STAR WEARS—a syndicated magazine-format show in which TV and screen personalities are interviewed as they show their wardrobes to Dixie Whatley. Some film clips, recipes may be featured. Tonight: Richard Claydermann, Daryl Hannah.

TEENAGE COMPUTER WARS—Matthew Broderick (Captain Kid) tries to prevent full-scale intergalactic war and worldwide nuclear accidents in the opening episode of this half-hour sitcom. Gen. Stern: John McMartin.

LUCY TAKES CHARGE—Now confined to a home for the red-headed, Lucy races Kim and Harry through the wards in her jet-powered wheelchair. Dr. Revere: Wm. Schallert.

Above, kamikaze pilots. Competitors are invited to invent the title and a brief description of a television program purportedly destined for the new fall season.

Results of Competition Number 510, in which you were asked for 1. what was said aloud, and 2. the silent thoughts of the hearer.

Report: Thank you for these. We needed them. Less trouble with duplication here, except for concepts from previous comps. As might be expected, Trivial Pursuit was pursued in a, well, a trivial way. As which of us is not?

First Prizes of two-year subscriptions to "New York" to:

1. "Whenever I'm down in the dumps, I get myself another hat."
2. *I always wondered where you found those hats.*
Jack Labow, N.Y.C.

1. "Good God, Dimwick! Why the hell can't you think for yourself?"
2. *Good God, Dimwick! Why the hell can't I think for myself?*
Gary Tutt, Duncanville, Tex.

1 "I've traveled all over the world."
2. *And I see they sent you back here.*
Anne Bernstein, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

1."Fifty million Frenchmen can't be wrong."
2. *Jerry Lewis.*
Louis Phillips, N.Y.C.

1. "No one else could ever fill his shoes."
2. *Except Bigfoot.*
Scott Porter, Madison, N.J.

1. "Hi there. Bill's the name. Have sensitivity, will travel."
2. *Have gun, will shoot.*
Mary Corrigan, Pawtucket, R.I.

And Honorable Mention to:

1. "Waiter—would you kindly bring me a half-bottle of crackling rosé with my canard Bouennais rôti?"
2. *Sur la glace?*
Jay M. Tischenkel, North Miami, Fla.

1. "I'm quitting group."
2. *Sure.*
Shirley Rappoport, Piermont, N.Y.

1. "For me? You shouldn't have!"
2. *For you, I shouldn't have.*
Garrett Morgan, Austin, Tex.

1. "Did you know that when someone uses the figure of speech 'that's interesting,' they are actually bored?"
2. *That's interesting.*
Wayne McCarthy, N.Y.C.

1. "Hi, this is Joan Rivers. Can we talk?"
2. *No.*
Martin Gross, N.Y.C

1. "I don't get out of this burg much, but I could write a book about the funny experiences I've had here—only yesterday . . ."
2. *Keep looking at him, smile a little, and list all the states alphabetically without moving your lips.*
Tom Morrow, N.Y.C

1. "You just won't believe how much Harold and I are enjoying your fabulous city! Why in three short days we've already been to a Broadway play, two museums, Lincoln Center, a tour of the U.N., Macy's, and today we even circled along the Circle Line."
2. *Toot toot.*
Lor Harvey, Willistin Park, N.Y.

1. " 'New York' Magazine sure likes Elaine's.'
2. *What's Elaine's?*
Kevin O'Donoghuem, Woodside, N.Y.

1. "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night."
2. *Boy, that late in the winter. Those poo sheep.*
Lydia M. Herndon, Panama City, Fla

1. "I don't know how I lived without my IBM P.C. Corrections take no time. When I'm ready to submit pages, I just get a printou or I just send in the floppy disk . . ."
2. *I'm going to be the only person on earth wh can't learn to use a word processor.*
Joan Wilen, N.Y.C

1. "I truly believe that I've mastered the fine points of theater methodology—did you see my last play?"
2. *I certainly hope so.*
David Klein, College Park, Md

1. "There's no one to vote for in 1984. I thin I'll wait until 1988."
2. *There might not be a 1988.*
Mark Conrad, N.Y.C

1. "I ran into Liza and Chita last night."
2. *Was anybody hurt?*
Bruce Karp, N.Y.C

1. "I can't sing a note. I've lost my voice."
2. *Don't offer a reward for its return.*
Margaret D. Dale, Longmeadow, Mas

1. "My cardiologist is the top man in th field."
2. *Isn't everyone's?*
James M. Soberman, N.Y.C

1. "You hear the latest about Michael Jack son?"
2. *He took off his dark glasses and realized h had only one glove on.*
Max Castle, Studio City, Cali

1. "I know that if I lost all my money, you' still love me."
2. *Sure, and I'd miss you, too.*
Kim Dolan, Brookly

1. "In college I was a hippy, then I becam a yippy, now I'm a yuppy."
2. *Yeccchy.*
Stan Karp, N.Y.C

1. "I've got tickets for the musical 'Cats.'
2. *My name is Ellis.*
similarly: Selma Ellis, Glenview, Ill.
Grace Katz, Dorset, V

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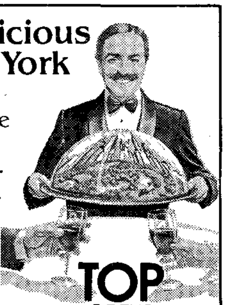

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1. "The best tennis players are left-handed."
2. *Gee, are you left-handed?*
John Sobestanovich, N.Y.C.

1. "Doesn't he look marvelous for his age?"
2. *The Stone Age.*
Ida Kline, Bayside, N.Y.

1. "The doctor can see you now."
2. *I suppose his glasses were broken these last two hours.*
Ellen Burr, Truro, Mass.

1. "I believe for every drop of rain that falls, a flower grows."
2. *I've got a used car you'll be interested in.*
Larry Laiken, N.Y.C.

1. "The first president I was old enough to vote for was Johnson."
2. *Who knew women had the vote when Andrew Johnson was in office?*
Anna Lambiase, Brooklyn

1. "Do you know who designs Prince's underwear?
2. *Frederick's of Hollywood?*
Nikki Rosa, N.Y.C.

1. "Mr. President, I think I speak for all the members of the cabinet when I say to you that deployment of the cruise missiles . . ."
2. *Zzzzzzzzzzzzz*
Jill Martinson, Wheaton, Md.

1. "Did you know Rod McKuen was the best-selling poet of all time?"
2. *And all along I thought it was Barry Manilow.*
James Chotas, N.Y.C.

1. "Hi, Lorraine, T.G.I.F. [Thank God it's Friday]—let's go out to dinner, OK?"
2. *Hi, Dudley. T.G.I.B. [Thank God I'm busy.]*
Frank Kiernan, Garden City, N.Y.

1. "My son's the tallest kid in first grade."
2. *No wonder, he's been there for three years.*
Ellis Schein, Reading, Pa.

1. "I have to take a rain check for your party. My horoscope predicts a lack of energy."
2. *Did it say anything about brains?*
Mitsu Yamamoto, N.Y.C.

1. "Seymour is a funny man."
2. *Yeah, he makes me nervous too.*
Seymour Horowitz, Arlington, Va.

1. ". . . lead us not into temptation . . ."
2. *By entrapment.*
Ruth Migdal, Brooklyn

1. "I never understand these 'New York' Magazine competitions."
2. *Funny, my four-year-old has no trouble.*
similarly: Emma Dolby, N.Y.C.; Heather Weiss, Forest Hills, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 513, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 12. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 12 issue. Out-of-town postmarks are given three days' grace. ■

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There's an old song that advises you to look for the silver lining. Certainly a good piece of advice. But here's some *better* advice! *Save* for the silver lining.

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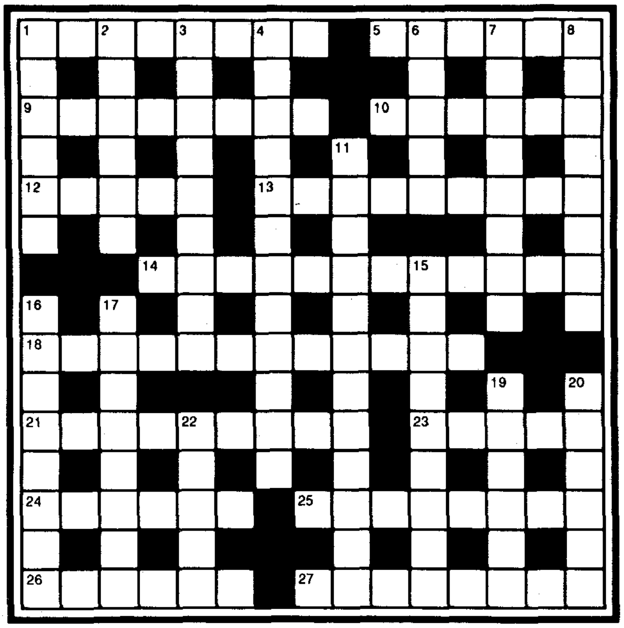
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Don’t cheat—just put the show first. (4, 4)
5 Journey to the French is three times as great. (6)
9 Little Sarah tries changes—nothing airy-fairy about them! (8)
10 Spirited way to put an end to rumour. (6)
12 Chosen by artist to be the daughter of Agamemnon. (5)
13 Distribute and ration pop peculiarly. (9)
14 Genie in Leeds upset by this driver. (6, 6)
18 Really disliking that famous Beethoven sonata? (12)
21 The most serious of promises made by Scotsman against wolves? . . . (6, 3)
23 . . . since it makes a Scot weep to see this bird injured! (5)
24 No score for this girl! . . . (6)
25 . . . but Goldsmith’s took to this to win. (8)
26 Assimilate the summary. (6)
27 Publicity man able to confront editor made a gain. (8)



Down

1 Chap who’s usually at sea with his accounts. (6)
2 Lowered the starting point in our time. (6)
3 Not much of an impediment—fits in lap perhaps. (5, 4)
4 Simply passing through, I have come to be not objective? (12)
6 To repeat infinitely concerning the dog. (5)
7 CIA trap I prepared for her. (8)
8 Den he can rebuild so it’s improved. (8)
11 Facial features upset, but came first—note wart dissipated by dispersed liquid. (7, 5)
15 Poor quality effects heard but not seen in the theatre? (6, 3)
16 Paid the price for return of some in foreign currency. (8)
17 Taking the plunge in being evasive. (8)
19 Painter sat it right out. (6)
20 Put on the boards? (6)
22 Comes across proper old society! (5)

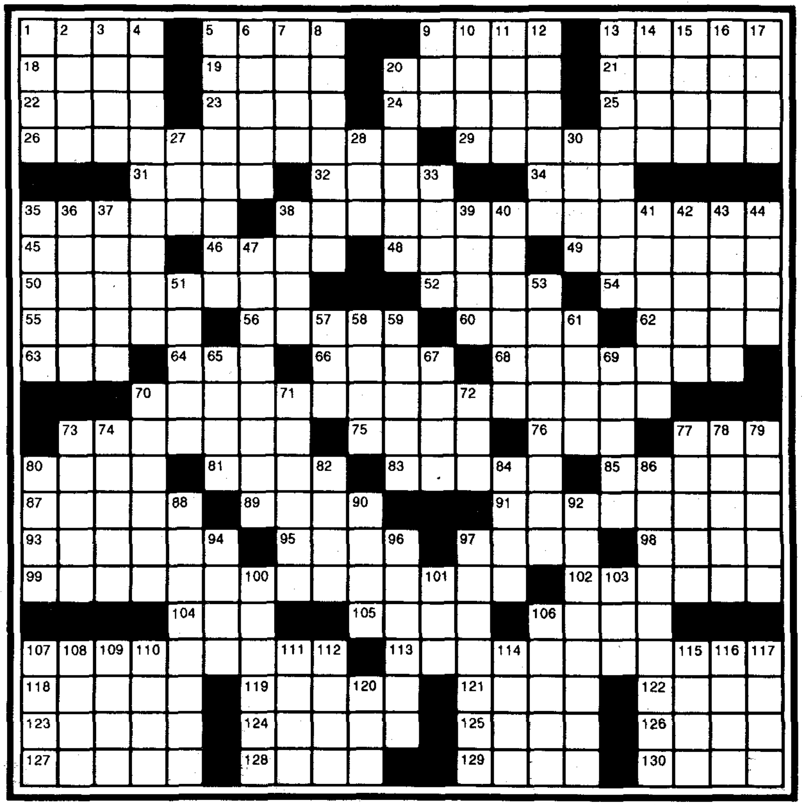
‘HERE, FIDO!’:‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

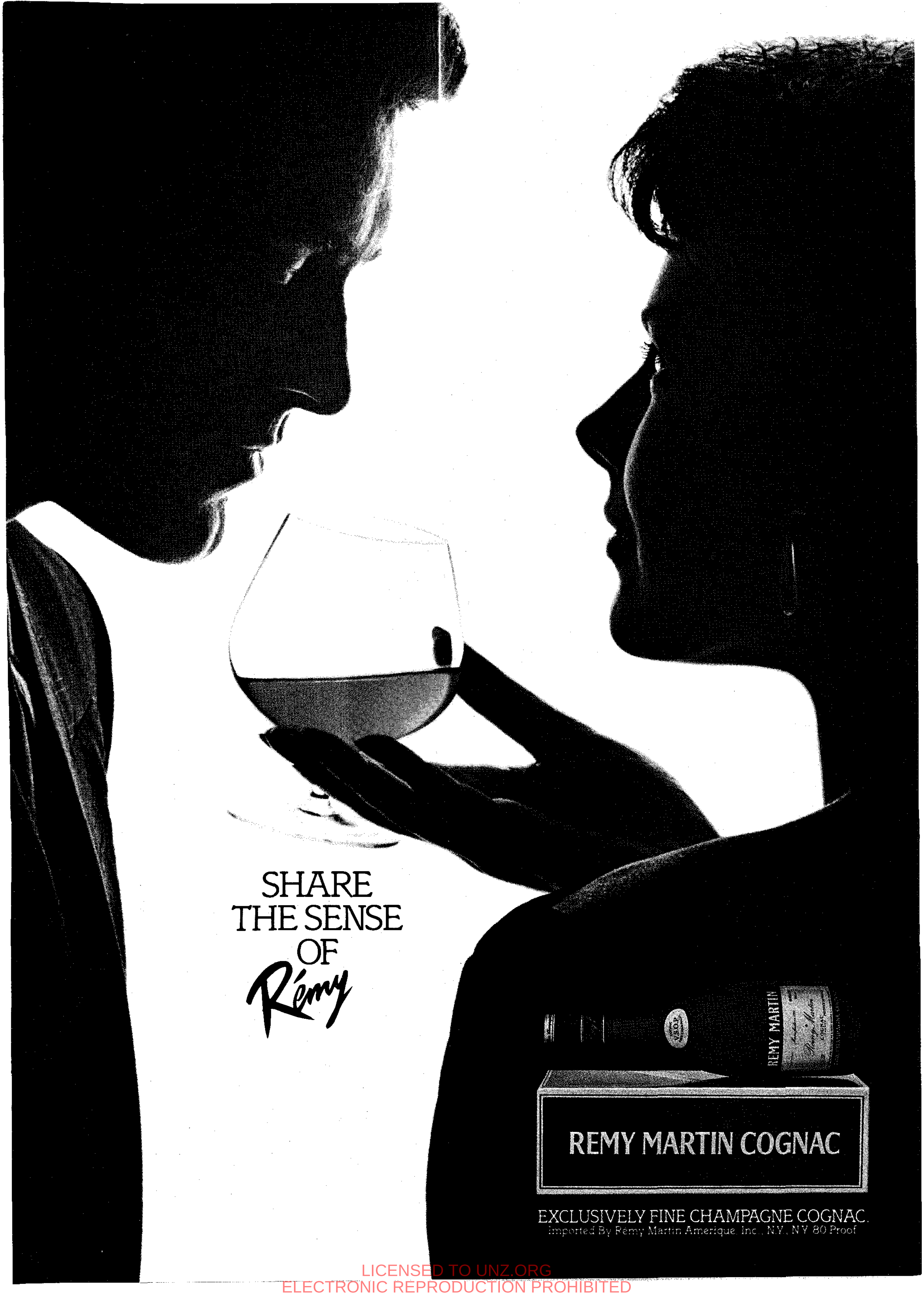
1 Golfer’s hazard
5 Actor Joel Mc——
9 Van Gogh’s brother
13 Granada goodbye
18 Angel’s prop
19 —— d’oeuvre
20 Misers do it
21 Bender
22 “Till death —— part”
23 Hautboy
24 Confuse
25 Springe
26 Pugilist-in-training
29 Society gadabout
31 Gets out of town
32 Rubber trees
34 Summer color
35 Erase
38 Yugoslav resort area
45 Pianist Templeton
46 Fan’s favorite
48 Ugly Duckling, ultimately
49 Array troops for battle
50 Made a comeback
52 Landon, et al.
54 Prearranged win
55 Act up a storm
56 Polls visitor
60 Caesar’s vis-à-vis
62 Ovid’s last name
63 —— Tin Tin
64 It follows avril
66 Part of U.A.R.
68 Côte d’Azur
70 James Bond of the ’20s
73 Pursed-lips sound
75 Jib, for one
76 Business abbr.
77 Playing marble
80 Bible segment
81 Botanical bristle
83 Pay bills
85 “Softly, —— Morning Sunrise”
87 Fragrant rootstock
89 Smidgens
91 Devices for weighing anchor
93 Hippodromes
95 Embolus
97 Home of 69-Down
98 Whippersnapper
99 “Taxi Driver” costar
102 Long-running Broadway play
104 Dutch “not in”
105 Carry in stock
106 —— about (circa)
107 Canute, e.g.
113 U.S.M.A. student
118 Gaucho’s lariat
119 Beauty-shop treatment
121 Enrages
122 Commedia dell’——
123 Birch’s relative
124 Storm sign
125 Catastrophic
126 Mideast weight unit
127 In disorder
128 Ship’s tiller
129 Victorian oath
130 Start of Operation Overlord

Down

1 Sic
2 Allergic reaction
3 Pierce of “M*A*S*H”
4 Curly hairdo
5 Fried noodle dish
6 Virginia governor’s family
7 Sock’s slangy suffix
8 Genderless
9 Bushy clump
10 Moslem pilgrimage
11 Dashiell’s colleague
12 U.S. folksinger
13 Truant officers’ concerns
14 Effective force
15 —— the kill
16 Fairy-tale heavy
17 Prognosticator
20 Seraglios
27 Mare’s morsel
28 Old cloth measure
30 Hourglass contents
33 “I never —— Purple Cow”
35 Venturesome one
36 Varnish resin
37 Give the show away
38 “Wonderland” bird
39 Soapstone
40 Apprise
41 Had a première
42 Rite site
43 “The March King”
44 Secretarial flub
47 Like some eggs
51 Uncle of fiction
53 Janissary’s sword
57 Confucian ethic
58 Units of work
59 Speeder’s nemesis
61 Severn tributary
65 High notes
67 Camembert’s kin
69 Cuzco Indians
70 Scanty outfit
71 Disconnect
72 Einstein’s birthplac
73 Be care-ridden
74 Mount Sinai’s alias
77 Jewelled coronet
78 Pavlova and Magnani
79 Fritter away
80 Former Heathrow airline: abbr.
82 Competent
84 Topped off a cake
86 Swiss pass
88 Beneficial
90 Undergrad
92 Unlike Cyrano
94 Went coasting
96 Defrosted
97 Wield the gavel
100 Fabric stiffener
101 First mate
103 Dauphin’s père
106 La Scala offering
107 After epi or cable
108 Stir up
109 St. Louis bridge
110 Sweetsop
111 Aswan’s river
112 Chemical compound
114 H.S. math
115 Made footprints
116 Kett or James
117 Bank (on)
120 Partner of substance



Solutions to last week’s puzzles appear on page 115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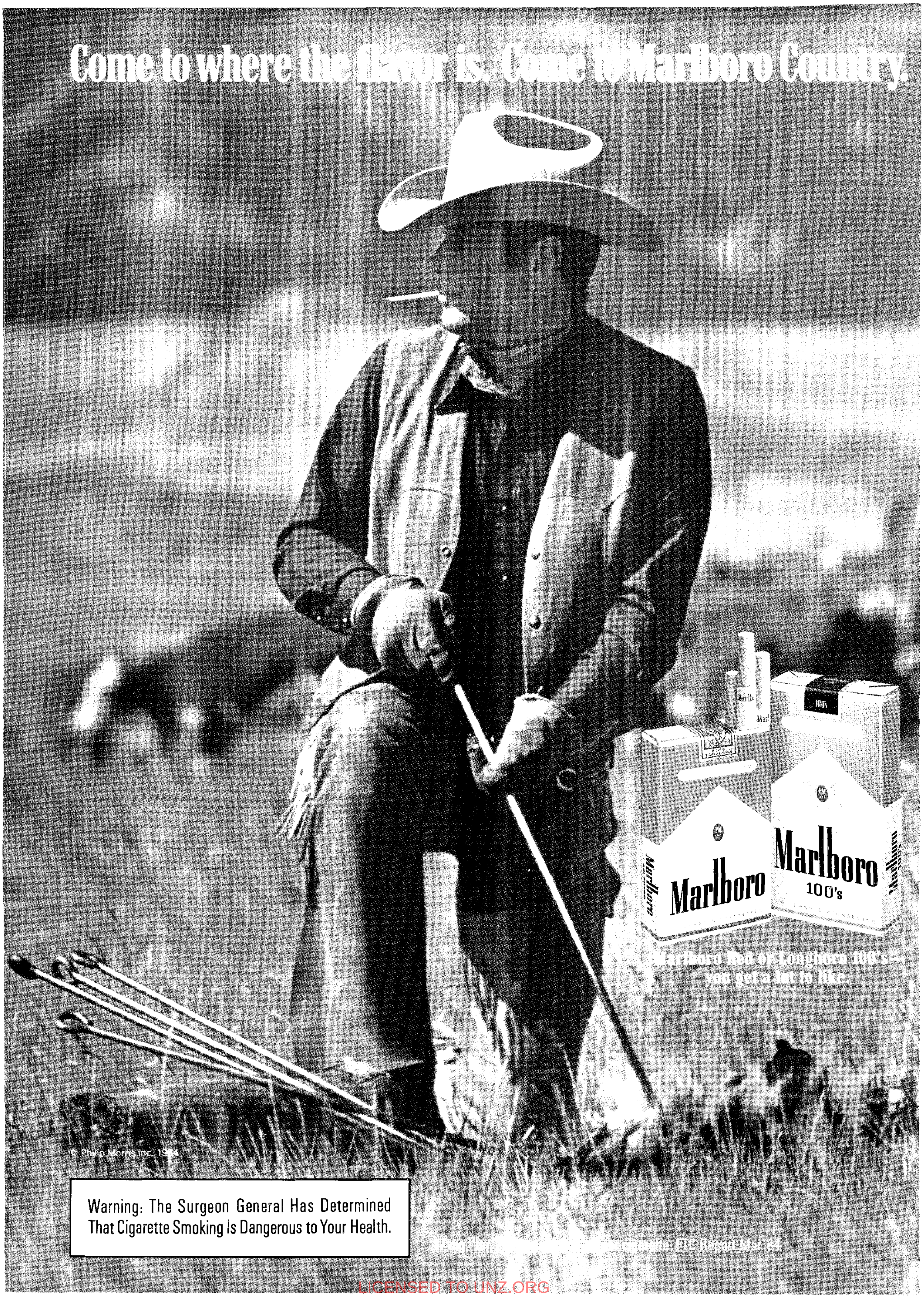
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